



# THE NEW YORK



# DRAMATIC MIRROR

VOL. LVI. No. 1,438.

NEW YORK: SATURDAY, JULY 14, 1906.

PRICE TEN CENTS

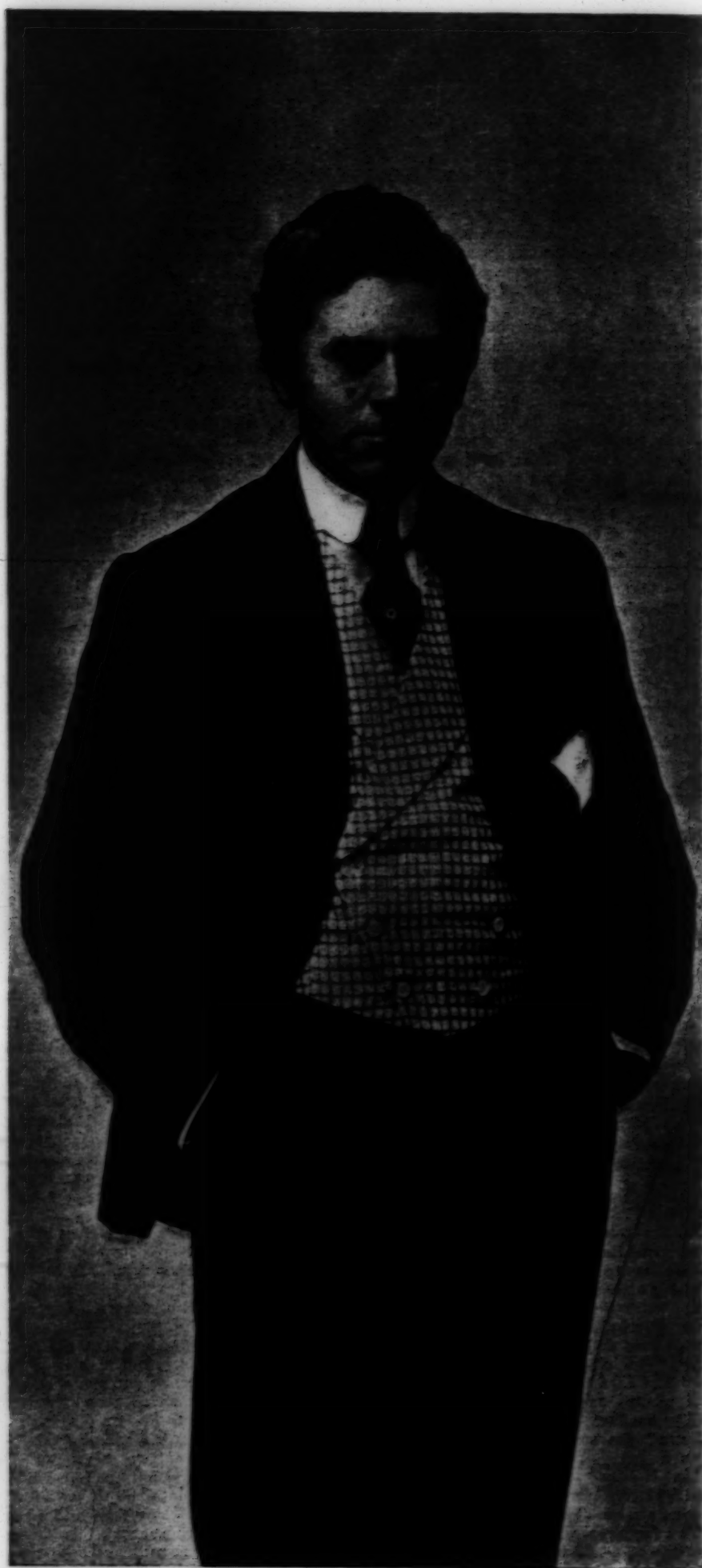


Photo Otto Sarony Co., N. Y.

DAVID WARFIELD.





## THE MATINEE GIRL



**Y**VETTE GUILBERT has written of her hopes and ideals for the actress of to-morrow. She has set before the ambitious beginner of to-day, who will be the actress of to-morrow, these high, but not unattainable standards:

"The actress of to-morrow will start upon a more solid basis. To begin with, and above all, she will speak several languages, so that her renown need not be confined mechanically to one country. Even now those actresses who are content with the success which they obtain at home hem their fame between very narrow boundaries, and can necessarily never become *les grandes populaires* or universal celebrities.

"The actress of to-morrow will belong to Paris and to London, to Berlin, to New York, to everywhere. She will act in French, in English, and in German, wherever her presence may be called for. All stages will be her stage; she will be summoned to create a part here or there, wherever the creation may be wanted; she will not vegetate in one single capital, waiting perforce for 'the part,' 'the author,' 'the engagement,' or 'the manager,' but well educated, fond of travel and in possession of several languages, she will be the chosen interpreter of the men of letters of her own and of other countries, and she will be somebody to be reckoned with, for she will add the elegance and charm of the French woman to her own natural talent. Shakespeare and Goethe interpreted by a French woman whose English and whose German are as pure as her French! Imagine the glorious chances of the actress of to-morrow!"

Miss Guilbert waves aside the player in her teens, and makes a plea for preparation.

"So shall we have no more *debutantes* of eighteen," she writes, "but from the age of eighteen to the age of twenty-four women will have a course of serious preparatory study in a literary college and a school of acting. For in our day the actress—who is, mind you, the interpreter in act and gesture of the thought of the man of letters—knows little or nothing about literature. This A B C of her profession will be taught her through books, by means of lessons to which she will have to listen, which she must learn and which she will be expected to discuss, and this groundwork of knowledge will be the life buoy of the actress of to-morrow.

"The actress of to-morrow will refuse to clothe Agrippina or Flavia in 'Liberty' fabrics. She will not let Messalina flit about the stage in spangled tunics, and her Cleopatra will have the terra cotta face that nature gave her.

"The actress of to-morrow will know how to draw, and how to take advantage of the treasures in our museums. She will know what difference to make between the types of a Greek, a Roman or an Egyptian; she will know that a courtesan of Alexandria does not resemble a courtesan of Rome or Athens either in line or walk; she will know how to trace the arch of her eyebrows and the bows of her lips in accordance with the people and the country to which stage exigencies have made her belong, and she will no longer paint herself in unvarying pink or white, characterless and without imagination and discrimination.

"Having thus learned something, having gained from the literature she has observed a reserve fund of intellectuality, or, if you prefer it, a solid foundation of knowledge, the actress of to-morrow will become an intelligent, enlightened and well informed interpreter of literary effort."

Miss Guilbert advises that the schools have traveling classes that will visit the art museums of the world to develop the art of expression by placing before the class high examples of it. She says: "I have seen Marguerite Gautier in the faces of Guido Benis women who follow our Lord. What actress will convey the intense sadness seen in the face of Boecklin's Mater Dolorosa? What marquises, soubrettes and ingenues of the seventeenth and eighteenth centuries can be better than those of Watteau, Lancret, Greuze, and Fragonard? Those actresses who play 'les grandes coquettes' will have Gainsborough to dress them, and to teach them, too, the haughty and disdainful pose which fits their part. There are mouths which an actress must see before she can give expression with genius and with success to terror, grief, joy, prayer, and love. There are hands which an actress

must see to realize what fingers can and must be able to express. Art has all arts for its servants, and inspiration comes from nature, color, from sonorous sound, from marble, and from everything. That is why the time will come when stagecraft will require from its apostles a cultivated and a solid art basis."

Stars and managers may sometimes see themselves as others see them, and occasionally the others are members of their own companies. Recently a tattler repeated what Frances Starr thought of David Belasco and David Warfield. Now Lillian Sinnott is giving her close view opinion of Richard Mansfield.

"Mr. Mansfield was always kind to myself and other little girls in the company. His peculiarities have been much exaggerated by gossip. He is extremely nervous and excitable, and all his eccentricities are the result of momentary excitement. With the tremendous number of matters he has to look after it must be irritating to waste time driving things into unintelligent heads that should already have been there. I have seen him at rehearsal discharge his leading man and ten minutes later look around and ask where he was and why he was not ready to go on. He is wonderfully quick-witted himself and is intolerant of stupidity in those about him. He does sometimes abuse the supers and people in a mob, but he isn't entirely without provocation. I don't think there is any one kinder to or more considerate of his company, after a rehearsal, when he has calmed down."

An excellent apologist, Lillian.

Next season, I hope, will bring back to Broadway some of the faces it has missed. We want to see Virginia Harned once more in an adequate play. Fay Templeton we would see in a part her personality does not dwarf. Wilton Lackaye we have missed long, and we would like to see a genuine W. T. Hodge part once more.

There is a flavor of the Casino about Maude Earle, although that plump and pretty miss has never been within the footlights' glow in the Moorish playhouse. There is, moreover, a flavor of Broadway tradition about her, for she is Virginia Earle's "little sister," and it is Miss Earle's fondest ambition to throw the mantle of her soubrettehood about the pretty shoulders of her successor. 'Tis an ambition not without warrant, for the girl is "sweet and twenty," and to that age plus talent and the genius of work everything seems possible. Miss Earle has herself trained her sister for the stage, and we who saw her as the soubrette in Mamzelle Champagne at the Madison Square Garden roof, were reminded of Virginia Earle in *The Girl from Up There*. Maude Earle has a dainty prettiness of the family type that lends itself well to stage dressing. She wore a sheer blue silk, multi-fariously beruffled instep gown, and a big, blue silk, baby-like hat, that might have come out of one of the old Lederer productions. Dancing seems to be her natural mode of locomotion, and there is a dash of the Earle brand of ginger in her. In the wake of experience may come surety and finesse.

Carrie De Mar continues to shine lustrously in the firmament of the Wisteria Roof Garden. Her success has satisfied her exacting husband, Joe Hart, co-author of *Seeing New York*. Clifton Crawford, the associate author, is one of the brightest boys in the business, although I prefer him in the role of author to that of actor, especially when he refuses to create a new type of addepat Englishman, but harps upon the imbecile sort that Joe Coyne for many weary years has stamped as his own. If Mr. Crawford would do nothing except write popular songs he would be following the path of least resistance. His "Mary Green" and "Nancy Brown" are still young celebrities, and his "On the Shady Side of Broadway,"

On the shady side of Broadway,  
Where all the bright lights glow;  
On the shady side of Broadway,  
Where all the peaches grow;  
On the shady side of Broadway,  
Where life is one long glide,  
And every pain is champagne—

is more nearly the epic of the gay thoroughfare than any eulogy in song yet written of it. On the whole, things are going very well at the Wisteria; quite well enough to please even our bad-mannered, blustering, beloved Bill Brady.

Elbert Hubbard, that edifying clown of letters, has been having much to say against fussing and fuming. He advises Mr. Fuss and Mrs. Fume to not waste their nervous energy "sitting on a sharp rail and calling the passersby names in falsetto." A prickling metaphor, descriptive of our moods when we are out of tune with life! To recall it will save us many a half hour of fuss and fume, for troubles melt away before self-ridicule. If we will picture ourselves "sitting on a sharp rail" hurling "names at passersby in falsetto" the mood will dissolve before the picture.

Mr. Hubbard concludes: "May Irwin's motto, 'Don't argue,' isn't so bad a working maxim, after all."

There's another. It is the twelfth commandment: Don't knock.

## THE MATINEE GIRL.

## ENGAGEMENTS.

Charles F. McCarthy, for The Rogers Brothers in Ireland next season.  
Maude Tebbis and Edna Huff, for Hortense Nielsen's company.  
Maude Gilbert, for the role of Nance Ransom in *Our New Minister*.

## "I WONDER!"

Rose Eyttinger Writes on the Localization of Fame and the Trials of Actresses.



ANNIE M. CLARKE.

I wonder how many women—young, middle-aged, and old—are wandering up and down town, up and down stairs, in and out of managers' and agents' offices just now seeking engagements?

I have no doubt I must plead guilty to the charge of being a bit transcendental. Unbusinesslike I know I am, but the way in which the women of my guild are obliged to do this work presents to me a very sad spectacle.

I quite realize that this state of things is a clear case of cause and effect, and is the result of over-supply. All these actresses seek New York, as bees seek a garden where the sweetest flowers bloom. They are all seeking the garden where the fairest blossoms bloom, the blossoms of a metropolitan engagement.

To the actresses of every country the metropolis of that country is the god of her hopes, the Mecca of her ambition.

Here in America this is the case in a greater degree than in any other country in the world.

One reason why this is the case here more powerfully than elsewhere is that our country is so vast, the distances are so great, that it would be easily possible for an actress to have a really good reputation in the particular city where for several seasons she had been employed, while elsewhere she would be comparatively unknown.

To-day and under the system now governing theatres and theatrical business this condition of things would be impossible. Actors and actresses are not permitted to remain long enough in one city to establish a lasting popularity, except in very occasional instances and in a very few cities.

An illustration of, I believe, about the best illustration of an actress enjoying great popularity at home and comparatively none abroad, was in the case of Annie Clarke. Annie Clarke was a Boston girl—not by any means a Back Bay Boston girl. Her ancestors did not come over in the *Mayflower*. Indeed, I doubt if Annie ever had any ancestors. If she ever had she never lost her sleep thinking of them, I fancy. Somewhere along in the 'fifties she went to the Boston Museum as a ballet girl, and in the Boston Museum she went through every phase of a dramatic career, rising step by step up the rungs of the ladder, from ballet to general utility, from general utility to respectable utility; then, third, second, first walking lady; then, the three grades of juveniles; then, leading lady, and as she advanced in these dramatic grades so commensurately she advanced in the love and regard and respect of her associates and admirers on both sides of the footlights.

And so the years went on. I dare not say how many. But, like the rest of us, Annie Clarke longed for new worlds to conquer. She yearned for "fresh fields and pastures new." And so she left the Museum. But she left her popularity behind her. Nobody out of Boston knew or cared anything about Annie Clarke any more than for any other good actress who played a part merely necessary to fill in the picture.

I believe her last engagement was with Julia Marlowe. She contracted a cold, neglected it, kept in harness, and, fortunately for her, the route led her to Chicago. There she went directly to Mrs. Stewart—and which of us do not know Mrs. Stewart?—Mrs. Stewart who for thirty years has been the friend of the theatrical guild. And in Mrs. Stewart's home and Mrs. Stewart's arms and resting her poor, tired head on Mrs. Stewart's warm, true heart she passed into the great beyond.

Nowadays an actress and a good actress, though she may have "won her spurs" in the West, must have the metropolitan trademark before she can go into the theatrical market and command first-class terms. There is a cold, mercantile ring about this statement, which at first seems to be scarcely consonant with the subject, but there is a cold, mercantile ring nowadays about theatrical business generally.

Now, I here and now wish to most strenuously object to be considered a "back number," a "crank," or a fossil, or "out of the running," or any of those persons usually designated thus chastely and elegantly by the

"up-to-date" young man or woman. My work as a teacher these many years brings me constantly into touch with youth of both sexes, and I am always in close sympathy with youthful hopes and aspirations, but while I repudiate the suspicion of being a crank I reiterate that, in my opinion, the system which at present is in common use with managers and agents toward women seeking positions in theatrical organizations is a great injustice toward these women.

Their time—and time is the most valuable and ought to be the most valued of all our possessions—is sacrificed. They are obliged to dress well, very well, or they are at once made to feel that their application will not be considered. And thus, in their best "bib and tucker," they are obliged to go through dusty, ill-kept streets, either walking or in equally dusty, ill-kept cars, in all weathers, rain or shine, in many cases up long, tortuous flights of stairs, to small, badly ventilated offices, there to take their places with a crowd all bent upon the same errand as themselves. There, after waiting several hours, they are told by the person in charge that the high "muck-a-muck," "the High Panjandarin, with the little round button at the top," is out of town, will not return for some time, and until his return no engagements will be made.

Now, in all humanity, I suggest this is not fair. Theatrical folk can only look with certainty to being employed half of the year, can only depend upon a fixed salary for that period, yet they must live the whole year, and they must keep up an appearance of respectability in themselves and in their surroundings, and this not only for their own personal comfort, but necessarily to "hold their own" in their business. They must advertise, and when the season ends they must come to New York and of their small savings they must have "smart" costumes in which to visit the managers' and agents' offices to experience often the sort of thing to which I have already referred, and this enforced idleness and no pay lasts sometimes for months.

Surely something might be arranged by the managers and proprietors of theatrical enterprises, with whom rests the balance of power, to at least ameliorate this condition of things.

If managers would take time to consider a little more the claims of the actress, I say nothing of the actor, but I think my argument appeals equally to both, this matter might be bettered. In a business talk which I had once with a prominent manager he referred in feeling terms to the expenses of running a theatre as a reason why he could not give me the terms I asked for. I reminded him that he could find capitalists to build him theatres, business men to conduct them, literary people to write plays for him, artists to design and paint scenes for him, mechanics to build scenery and properties, and all the various paraphernalia of a well-stocked theatre, and what use were all these things to him without actors and actresses? ROSE EYTINGER.

## ACTORS' FUND HOME CELEBRATION.

On the Fourth of July the guests at the Actors' Fund Home on Staten Island gave a drawing room entertainment that enlisted a goodly array of old-time favorites. The entertainment was in two parts, beginning at quarter past three in the afternoon. R. K. Colville opened the ceremonies with piano music. The programme, presented under the direction of John L. Vincent, who appeared as master of ceremonies, included: Reading, by Daddy Bauer; song, by W. J. Gilbert; reading, by Merwyn Dallas; banjo solo, by Richard Parker; song, "The Sweetest Flower that Blooms," by R. K. Colville; recitation, by Harry Langdon; Lord Lovell, by Samuel Verney; story, "The Blacksmith," by Samuel Chester; Inflicco (Ernani), by R. K. Colville; "The Heroic Goat," by Samuel Verney; song, "When the Heart Is Young," by Mrs. Pamplin; song, by W. J. Gilbert; recitation, by Harry Langdon; banjo solo, by Richard Parker; recitation, "Independence Bell," by Samuel Chester; song, "Simon the Cellarer," by R. K. Colville. Even that most critical of all critical audiences, an assemblage composed almost entirely of retired professionals, was amply satisfied with the efforts of their comrades. The actors and actresses, who, in the course of their varied careers have amused and thrilled so many thousands of spectators and admirers, should certainly be able to furnish rare diversion for one another. The Fourth of July celebration proved that, though they have retired from the scene, many of the guests were never in better fighting, perhaps one should say, playing, trim than at the present time. They acquitted themselves like the old "stagers" they literally are.

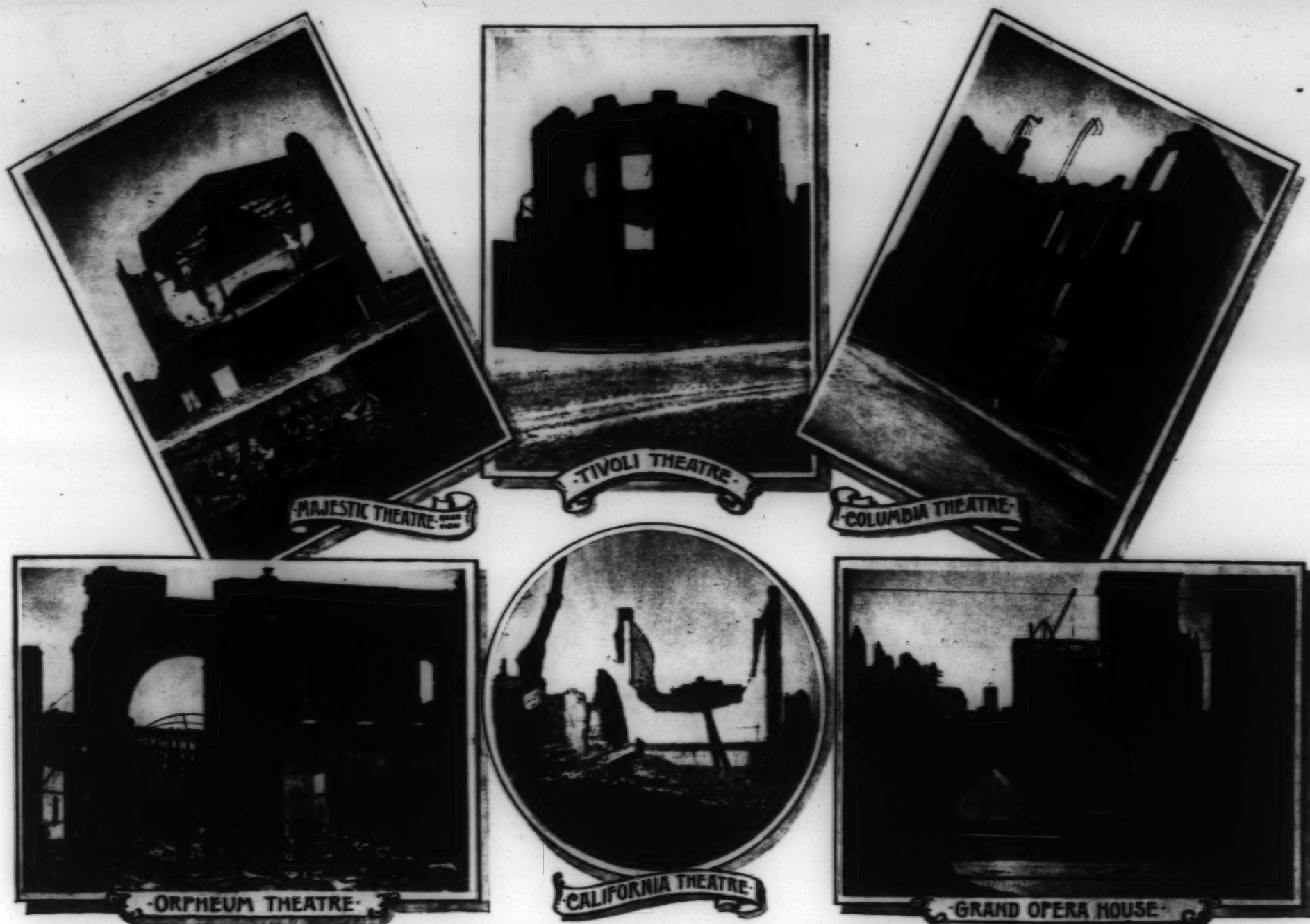
## GEORGE COHAN'S BIRTHDAY.

George M. Cohan celebrated his twenty-eighth birthday on July 4. Among the presents he received was a silver and gold desk set given him by his business associates. After the performance of *The Governor's Son* at the Aerial Garden, he attended a dinner in his honor at Hotel Astor, and sang several of his new songs.

## CLEVELAND THEATRE SOLD.

The Lyric Theatre, Cleveland, O., was sold on June 29, under a foreclosure of the mortgage held by the State Banking and Trust Company. George F. Quinn, one of the bondholders, was the purchaser. He said he had bid in the theatre for the bondholders and that no plans had been made for the future.





THE RUINS OF SAN FRANCISCO'S PROMINENT PLAYHOUSES.

## OPHELIA AND THE ACTRESS.

A peculiarity of the play of Hamlet is that each age has given us its own interpretation of the gloomy prince. Into that complex and conglomerate part epoch after epoch has been able to read and leave reflected its own romantic ideals. But while the minutest attention has been directed toward this dominating character of the drama, the refining overtones of more studiously sophisticated criticism seem, strangely enough, to have passed by the more casual figure of Ophelia.

So that mid-Victorian and highly poeticized conception of Ophelia as the purest flower of innocent maidenhood, more sinned against than sinning, more to be wept over for her unmerited fate than to be held accountable for her milk and watery passiveness, now well irrigated by the tears of three generations, dies uncommonly hard. It has become both a legacy and a tradition. It has intimidated and bulldozed our best Shakespearean actresses. It now lies embalmed in the amber of undisputed authority.

It is always the emotional affiliations that are the more enduring. Some fifty years ago Helen Faucit dipped the pensive Ophelia into the syrups of pre-Raphaelite sentimentality; from that day forward this ruthlessly outraged daughter of Polonius has remained a sort of theatrical sugar plum.

Yet this conception of Ophelia, now so fixed by tradition, has left the play both inconsistent in character and irrational in movement, has translated Hamlet into a pretty thoroughly brutalized ingrate on the one hand, or a supremely self-contradictory trifler on the other, and has, as well, added not a little to the difficulties lying in the way to a clear vision of Shakespeare's actual moral purpose and intent. Actress after actress has seen herself carried, unthinkingly, let us hope, away on this side of pathos, deluged by that flood of tears that has eroded the truer meaning out of the character. Well may the modern essayer of this role exclaim with the grieving Laertes beside his sister's grave:

Too much of water hast thou, poor Ophelia,  
And therefore I forbid my tears.

The actress, consciously or unconsciously, has caught up this characterization from the critics and commentators of the earlier and more emotional era. Elze calls Ophelia "Shakespeare's lovely violet." Coleridge dilates on her exquisite sensitiveness and her unselfish love. Duport, too, seemed to form such an exalted idea of her maiden sweetness and flowerlike purity of thought that he felt it his duty to omit the line

He took me by the wrist and held me hard;  
considering the speech as highly improper in the mouth of such a young girl. Both Vischer and Hebler defend Ophelia. Ulrich goes so far as to claim that Ophelia is Hamlet's female counterpart, describing her as meditative, dreamily reserved, with deep feelings and a sensitive imagination. But Germany has ever been the home of Shakespearean outrage, as may be instanced by the fact that one Teutonic critic has argued that Ophelia and Ham-

let were "intimate," and a still later critic, Vining, has actually claimed that Hamlet was a woman in disguise and madly jealous of Horatio's relations with the daughter of Polonius!

Helen Faucit excused the saccharinity of her Ophelia interpretation by imputing to the girl a lonely and neglected childhood, passed in some quiet country garden scene far from the pomps and wiles of court life. This, of course, was pure imagination on the part of the actress, and must be accepted as merely an effort to credibilize an otherwise incongruous figure. So conventionalized has this stage portrait of Ophelia become that, strange as it may seem, it is now great actresses who generally fail, and actresses of mediocre ability who generally succeed, in the performance of the role. Give her innocent sweetness and charm, make her wistfully plaintive and pathetic—and the tears of a beautifully miserable audience will submerge all minor defects! And in this the actress has persisted, and Ophelia the wistful, the exquisitely gentle, wantonly repudiated, mercilessly sent to her madness and death, has come down to us.

But this, mark you, is only one side of the shield. There is another Ophelia, quite as true as the original, quite as worthy of study and understanding, and considerably more rational when taken in connection with the actual text and the movement and development of the play as a whole.

This is the Ophelia that must and should always be known as Laertes' little sister. This is the anemic and passive and pretty doll-like being who is always called Ophelia "the fair"—when at heart she is Ophelia "the frail." At the worst, she is a miserable little cat. At the best she is an overdocile, priggish-minded, neutral-souled mediocrity, a shrinking yet selfish *demi-vierge*, who, when life crowded up to the apex of its one supreme moment, failed, and failed utterly.

We have only to look to Cordelia, to Rosalind, to Portia, even to Lady Macbeth, to realize how different this Ophelia might have been had Shakespeare so wished. She is not a mere unnoticed by-product of the earlier "Ur-Hamlet"; there is a touch of conscious bitterness in Shakespeare's portraiture of her. She is drawn round and soft to the eye, but pitifully attenuated as to soul. She is made one of a family of pretentious weaklings. She is entirely lacking in that independence of spirit, in that momentary audacity born of crisis, in that moral self-reliance which we find, for example, in the motherless Deirdre. Indeed, from one sober and reasonable enough point of view, Ophelia is the mediate if not the immediate cause of the terrible tragedy in which she herself and then later the Prince she loved in her flaccid and faltering manner are swept away. It was through her strength, through something conscious and active and operative, that Lady Macbeth brought her house down to its tragic end. It was because of her weakness, because of her leaden neutrality of spirit, because of her vaporish timidity of soul, that Ophelia brought destruction crashing down through her pink

and white gossamer dreams. Hamlet was a caldron of seething and conflicting forces. He was the conflux of terribly contending currents. Ophelia was the velvet leaf that the simple divergence of two of those currents bruised and tore and swept apart. There is a barbed string of irony even in her name, for *Ophelia*, (Ophelia) grimly enough, is the Greek for "help." She is the soul of the unlit lamp and the ungirt loins against which Browning preaches in "The Statue and the Rust." She is the tenderly weak spirit with whom the older and disillusioned Shakespeare had learned to deal with such uncompromising and pitiless sternness. For even her mild mannered lunacy, with its passive and lyrical pathos, is not touched nor redeemed by the sinister grandeur of Lady Macbeth's final mental collapse. Ophelia does not fall like an oak; she is blown like a butterfly. She is small by nature, and it is through small things that she is moved. It seems to have been Hamlet's loss of a garter that inaugurated her movement toward madness, since her regard for the proprieties amounted to something more than her appreciation of moral purpose. Hugo, in his *ex cathedra* manner, has delivered himself of the opinion that it was Hamlet's feigned madness that turned poor Ophelia's head. At any rate, she runs to her father in her fright when the prim little home sewing closet where she sits is invaded by the distracted Prince. And little did she dream that that prim little sewing closet was being her ultimate trial chamber, her sudden drum-head court martial of allegiance, the very Areopagus of faith's last appeal.

There is, indeed, something pitiful in it all, something poignantly tragic in this human enough but still uncomprehended lover, out of his great need, out of his vast isolation of soul, turning toward Ophelia for help and sympathetic understanding. But her little pink china wash dish of a soul, which was meant for tatting and embroidering in her little pink high walled Danish garden, can no more grasp or translate into tangibilities her lover's intangible sorrows, or her lover himself, than she can comprehend the meaning of that grim moment to which Destiny is asking her to rise. With Hamlet it is an ultimate, a desperately decisive, although a wordless appeal for some sign of pre-cognition, of understanding, on her part. He must have felt, from the first, that there had been no exchange of anything momentous between them. It had been merely the barter of formal trivialities. Already embittered against women, shocked by the instability and inconstancy of a wilful and a possibly wanton mother, he has determined to face Ophelia and to find out, once for all, if she, too, can neither give nor take deeply.

At the most, he makes a close and terrifying study of her soul in her face. And what he reads there is merely *fright*. She is shocked and upset; she wants to run away. The intrusion, on his part, is a gross violation of the proprieties. And she must speed and tell her father. In her make-up is the recurrent note of priggishness. It is, behold, over Hamlet's appearance that she laments, when his

mind seems so hopelessly gone. This veiled pettiness runs even through her soliloquy. And vastly disturbed by the absence of wanted courtesy in his speech, she straightway prays for him! Before all things, she wants him to be a nice, polite young gentleman! And this praying over his appearance comes at a time when Hamlet, as never before, needed a benevolently companionable, a sanely comprehending spirit, on which to lean, to deliver him from his embittering melancholy, to guide him away from the smoldering glooms of his recent volcanic upheavals of emotion.

As though this incidental closet scene were not enough to establish the utter passivity of Ophelia, Shakespeare trumps his dramatic ace by making her a decoy in that mildly conducted "badger game" that opens the third act. The imaginary business, such as Mr. Tree gives us, of having the secreted Polonius momentarily reveal himself to the enlightened Prince, is merely a stage short cut toward the rationalization of Hamlet's sudden change of tone and attitude. Hamlet has at least the gift of penetration. Above all things he hates falseness. Even when committed to her course of duplicity, playing against the man whom she is supposed to love into the hands of a pompous and long-winded parent itching with a sense of his own lost importance and a designing and transparently mendacious king openly stooping to deceit and spying—even when meekly and unprotestingly stooping to this perfidy, Ophelia's characteristic pallidity of spirit comes out. She acts her part badly, and serves her manipulators with the same doll-like inadequacy as she served her lover.

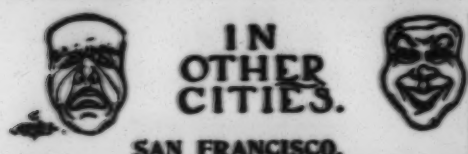
There is no hot revolt, no assertion of natural prerogative on her part; she seems to accept the sordid meanness and vileness of it without scruple or complaint. And when she is asked where her father is by the perceiving Hamlet, she answers "At home, my lord"—and you will notice that she is always my-lording somebody.

Her lie is not like Deirdre's, reckless and bitterly defiant. It is compromising and weak and puerile. The short cut stage method of a chance-exposed Polonius is hardly necessary to make clear the position of Hamlet once the character of the actual Ophelia is thus interpreted by the actress. At the beginning of this test scene Hamlet (who, in spite of what has been said is not a born doubter, since never once, for instance, does he doubt his friend Horatio), must still cling to some despairing hope of finding Ophelia worthy of the less troubled love he had given her in earlier and less troubled days. But the alert and watching Prince soon sees how cryptic and evasive, how artificial and furtive, she is in her replies, as though her words were directed toward his hidden enemies more than to himself.

Then he understands. Then, we must assume, he sees through the poor, frail, pink shell. It is her second test, and her second failure. In that mood, as betrayed by his entrance soliloquy, the very hour and the mo-

(Continued on page 9.)





### IN OTHER CITIES.

SAN FRANCISCO.

Since the great calamity here things in the theatrical line have been somewhat tame. The first theatre to open was the Orpheum—that is, the Orpheum management secured the Chutes Theatre, located at the far end of the city, and gave its regular performances there, commencing May 20. The bill embraced Armstrong and Holly, Caprice, Lynn and Fay, Clifford and Burk, Valerie Rogers, Keno, Walsh and Melrose, Eva Mudge, Mosher, Houghton and Mosher, and the Orpheum motion pictures.

Edwin T. Emery, one of the most popular actors who has ever played in San Francisco, had the honor of being the first local player to appear here after the disaster, being especially engaged to support Valerie Rogers in her various playlets. He appeared to excellent advantage as Joe in Carmen, and the last week secured honors with the popular Valerie in the first production on any stage of The Bowery Camille, by Roy Fairchild. This little play made a decided hit.

Some of the later bookings at the Orpheum are Carson and Willard, Foster and Foster, Katherine Dahl, Elizabeth Murray, who is always a strong favorite; Bailey and Astin, and the Golden Cellars. This last act is one of the attractions of the present week in theatricals, the leading feature being the lifting of an immense automobile by the man of the team, who mounts upon the shoulders of the woman and values the machine above his head. It is one of the best acts the Orpheum has played in a long time. Nita Allen and co., and Wilfred Clark and co. are also holding forth this week at the Orpheum.

The city authorities having refused permits to managers for any but fireproof theatres, several have been giving shows in tents, and to good business. Of these are the Park, which opens with a melodramatic stock co. on the site of the old Central Theatre; the National, which is devoted to ten-cent vaudeville, as are also the Greater Novelty and the Wigwam. Manager Harris, of the latter theatre, was arrested a few days ago on the charge of retaining \$200 said to have been the advance sale for The Lion and the Mouse at the Victory Theatre, San Jose, of which Mr. Harris was manager at the time of the disaster. Harris gave bail and will settle the case out of court.

The Mission Theatre is the only theatre standing in town, aside from the Chutes. The Edwin T. Emery stock co. is holding forth at the Mission, with a bill of seven plays, D. Edgar Rice, Al. Lattininger, Ada Lucas, Alice Douvee and others are in the co. They are presenting high-class comedies.

The Davis Theatre opens on McCallister Street on June 20, with burlesque. This theatre has a wood frame, covered with canvas.

The Belasco Co. is breaking ground for a new theatre at Sutter and Steiner Streets. Two blocks away, on Ellis, near Fillmore, the Orpheum Theatre Co. is erecting its new theatre, and promises to have it ready in eighty days. It will be a class "A" building.

Managers find considerable difficulty in getting acts and players here, as all of the players have gone away. But from the present outlook it would seem that "Prisco" will soon be back to its usual footing, as every one seems to be sanguine of the future.

R. R. R.

### MILWAUKEE.

The premiere production by the Brown-Baker Stock co. at the Davidson of Clothes, a comedy in four acts by Avery Hopwood and Channing Pollock, was enthusiastically received by a large and fashionable audience on Monday night, July 9. It is not very often that Milwaukee is honored with first-night productions, especially such as this one, which seems to fully bear out enthusiastic advance notices.

The play is composed of two stories, both of which are not new to those familiar with the social world, but are perhaps a trifle overdrawn. The one story of the middle aged man, with a small sum of money, bringing his family to the metropolis and endeavoring to make the same display that they were formerly used to, is rather pathetic, and the other one, of the man of the world, who is only waiting to get rid of his wife in order to marry the daughter of his friend, who is left in his charge. The two phases of life are brought to notice in a manner that is unimpeachable.

For a first-night performance the play moved very smoothly indeed, the dialogue in certain parts being very crisp and snappy. The Brown-Baker Stock co. can be very proud of the opportunity of making the first presentation of this play. The management have not stinted themselves in the way of scenic production, all of the acts and properties being of the best.

It is perhaps rather difficult to determine the main part in the play, but the one that seemed to arouse and keep the interest of the audience throughout the entire play was that of the part of Horace Watling, interpreted by Albert Brown. The character is very true to life, being that of the man who has a wife inclined to social display, and one that is indifferent to the feelings of her family as long as people of the outside world are socially inclined to her. Mr. Brown has originated a character that lacks the seeming artificial emotions and arouses the sympathies of the audience. Equally as good is the part of Olivia Sherwood, played by Miss Evelyn, who faithfully portrays the character of the society loving girl, who at last meets the right man and in her true love realizes the artificial life she has been leading. Lee Baker as Arnold White, the heavy part of the piece, renders a capital characterization, especially in the third act, where the scene of intoxication has not been overdone. James Durkin, who has the heroic part of Richard Burbank, presents a very manly interpretation of the character, which it is hard to think really exists in this social world. A man in his position would hardly so abruptly leave the woman he loves without an explanation, and this seems to be one of the weakest points of the play. Nevertheless, the part seemed to be fully appreciated by the audience. Riley Chamberlain and Maye Louise Allen, in the character of the engaged couple who have been separated for twenty-five years, were especially well cast. Reginald Parry deserves special notice for his rendition of the good natured, rapid minded young society man. The other minor parts are all well carried out. Owing to the insistence of the audience on the first night the authors, Messrs. Pollock and Hopwood, were called before the audience. Mr. Pollock made a few remarks, which were exceedingly well placed. We took a few minutes of the audience in still drawing large crowds nightly and changing its free outdoor attractions every week.

Fabst Park is making a bid for the public's attention this week with a new show, together with a loop-the-loop act in an automobile.

Owing to the unfavorable condition White City was not opened as advertised, but the park was thrown open to the public that day free gate, and will be formally opened 4.

C. L. Norris, the regular correspondent, has been spending a few days' vacation in this city.

A. L. ROBINSON.

### LOS ANGELES.

The theatres are all doing a splendid summer business, and although it is not the skating craze and the innumerable rinks have an effect, nevertheless the lessening of patronage is hardly noticeable.

The Belasco forces presented a strong attraction June 25-3 in The Heart of Maryland and crowded houses were the rule. Amelia Gardner, the ever popular favorite in this city, has joined the ranks once more and was given a most hearty and cordial reception on the opening night, to which she replied in a very gracious manner. Howard Scott's impersonation of Colonel Thorpe was magnificent and masterful and was him much praise. All of the other principals were exceedingly cast and made much of the roles assigned. The same next week.

At the Mason 25-3 Rice and Cady were seen in Whirl-I-Gig, that conundrum of funny business and catchy songs. The production was a success. Rosemary Gloss and Bobby North were delightful in their roles and made much of their opportunities. Twirly-Whirly will be the next bill.

Tennessee's Partner, as given by the Burbank Stock co. 24-30 proved to be a splendid drawing card, and John Burton, cast as the henpecked Gewillbiller Bay, found a most congenial role in which to display his original humor. Starbridge and Desmond had well suited characters, in which they demanded an equal share of the honors. Blanche Hall, fetching costume, made a telling success of her part. The Ensign 1-7.

The Ulrich Stock co. at the Grand Opera House made such a success of Secret Service Sam last week as to cause a second week's production 24-30, and which drew crowded houses. Marching Through Georgia 2-7.

June 24-30 marked the second week of The Beauty Shop at the Hotchkiss, with Kolb and Dill and Lillie Sutherland offering new funny business and fresh songs. Roly-Poly will follow 1-7.

The Chutes is proving an attractive place with all of its shade trees and green grass, good music, free skating rink, and nearly every amusement feature on the free list as well. This is the policy of the new management, and people are catching on that there is much to do and see out there for the small sum of one dime.

We are fortunate enough to have Nat Goodwin and his co. at the Mason 10-14, and what a relief from the burlesque it will be. This will be the first attraction of merit since the "Prisco" disaster, and the threatening public are praying that Eastern managers will not cut us out either the coming winter.

DON W. CARLTON.

### DENVER.

The Runaway Girl was an attractive bill at Manhattan Beach June 25-30, and the theatre was crowded every night. Of all the clever women in the Augustin Daly co. Jessie Bond was a delightful voice, a charming personality and much vivacity. Adele Butler is beautiful, but lacks temperament. Elsie Bowen is a general favorite. Though much the same in every part, Sam Collins is always delightfully droll. Harold Crane is one of the most popular members of the co. The Gelsa next week. Liberti's excellent band is giving two concerts each day, which are much enjoyed.

A double bill is being given by the Bellows co. at Elitch's. Secret Service 1-4 and A Japanese Nightingale 5-7. In Secret Service the leading parts are given to J. H. Gilmore and Olive Wyndham. Mr. Gilmore gives fine portraits of the Cozy and his most picturesque. Miss Wyndham has done nothing better this season. May Buckley is charming in the Japanese role. Julia Blanc has had a varied line of characters to interpret, and each one is quite perfect in its way. As the negro servant Martha she does an excellent bit of acting. Douglas Fairbanks is as clever a juvenile as we have ever had at Elitch's; his work is always conscientious and thoroughly satisfying. Geoffrey Stein played the villain in the real "10-30-30" manner. George Boniface, Jr., made a desperate effort to be serious as the brigadier-general, but the audience would not let him, and one almost expected him to break into a smile and dance. Olive Oliver played Mrs. Varney artistically.

Miss Buckley will close her engagement with the co. 7, and her friends are glad that her final appearance will be as Yuki in A Japanese Nightingale, the part in which she completely captivated Denver two years ago and in which she has appeared many times since at Elitch's, always with enormous success. Maude Fealy succeeds Miss Buckley as the star of the Bellows co.

Business continues big at the Empire, with the Fletcher Stock co. in burlesque. Felton and Sauter, managers of the Curtis Theatre, have a co. of their own coming to the Curtis 1 for a six weeks' engagement. Theodore Lerch, a young Russian actor of much ability, is the star. A Soldier of the Empire will be the first week's bill.

MARY ALKIRE BELL.

### SALT LAKE CITY.

At the Salt Lake Theatre the undersigned had the pleasure of exhibiting the pictures of the great California earthquake and fire June 25-27, to fair and well pleased audiences. The pictures were made into lantern slides from the original negatives taken on his recent tour, and were shown in the real.

At the Grand the Ethel Tucker Stock co. has had fair business. Jesse James has been the bill.

At the Orpheum the MacLean Stock co. put in their closing week with a repertoire of the most popular of the Left Behind Me, Heidelberg, and Alabama. The co. has made good to such an extent that Manager Pyper, of the Salt Lake Theatre, has taken it for a month's work. It will open week of 2 in The Wife.

Owing to the unusually cold weather which prevailed all through June (usually warm here) Manager Quiney was obliged to put Zinn's Merry Travesty co., which had been playing at the open air Casino to small but highly pleased audiences, into the theatre at a time when, had the weather been favorable, it would have packed the auditorium. The Jane Keiton-Bittner co. was then taken to the Casino, and the Lerch co. was drawn as well as the weather would permit. We are promised a return of the Zinn co. when the summer is surely here.

The attendance at Salt Lake bathing resort, on the Great Salt Lake, has suffered in point of attendance on account of the unusually cold weather of June.

Mrs. Annie A. Adams, the mother of Maude Adams, is here visiting with relatives and friends. The Royal Hawaiian Band, originally billed to appear at the Salt Lake Theatre, has transferred its dates, with Manager Pyper's consent, to Salt Lake Beach.

C. E. JOHNSON.

### NEWARK.

The whole city was inspired 1-3 with the spirit of the great summer festival. Thousands of German singers from out of town were given flattering evidence of their welcome.

The revival of The Black Hussar by the Aborn Opera co. at Olympic Park 2 was accomplished under difficulties enough to discourage the management. To start an opera for a week's run without a rehearsal was the task imposed upon it, and though there were evidences aplenty of this fact, there were many proofs of what intelligence and industry can do under such dire circumstances. It was no fault of the co. that it was short on drilling. That shortcoming must be charged to the National Rehearsal party, particularly those who used the park opera house during the day. To the Saengerfest attraction the same party must also be attributed the slowness of the audience. But to those who heard The Black Hussar it was an occasion of no little pleasure. Millocher's musical setting of the piece was welcome as an old friend by a fair proportion of the audience. It is seldom dull, and at times frothy, but it is the truth of good champagne and has an inspiring life to it.

The performance was generally good, though aside from the Helbert of Joseph W. Smith and the Hackenbeck of Robert Lee it possessed few striking excellences. Mr. Smith sang with confidence and fluency. Gertrude Butcher sang confidently herself in a manner that will be pleasantly remembered.

The Saengerfest drew big crowds to Electric and Hillside parks.

GEORGE S. APPELGATE.

### MONTREAL.

For the last week of a very good summer season the Fuller Stock co. at the Francaise produced More to Be Filled Than Scorned 2. The piece was put on in the usual satisfactory manner, and not with approval from the patrons of the theatre. Robert Gaillard appeared to advantage as Julian Lorraine. D. Ella Leon was a pleasing heroine. John Kelley did good work as Garlick Gaunt. Lillian Norris was an excellent Julia Clifford, and other sketches were contributed by Oswald Roberts, Lillian Dwyer, and Edgar Norris. Reginald Barlow was a capable Vincent Grant.

The Barnard Stock co. opened at the Stanley 2 in Mr. Mother-in-Law and gave a highly creditable performance. Gustave Barnard as the much worried Hummingbird did some clever work, and was ably supported by F. A. Rolle as Ralph. Alice Lawrence made a capital Mrs. Harrison. The co. was headed by Mrs. Gillbrand, Freda May was a charming Daisy, and Blanche Novins a sympathetic Mrs. Hummingbird.

Feature of the performance was the reciting of Kingston's Tale of the Liverpool, who gave "How Kinsing Cup Won the Race" with great effect. A Man of Mystery 9-14.

The weather is fine and warm and the parks—Robinet, Rivermont, and Dominion—are all doing good business and giving good shows.

W. A. TREMAYNE.

### KANSAS CITY.

Creators and his famous Italian band opened an engagement at Electric Park 1 to the usual immense Sunday crowd. The band has not been heard here for several seasons and their return will doubtless prove a most welcome one. The programmes were varied and proved highly entertaining. The leader's artistic methods again proving the source of considerable amusement. The band was again seen in his high dive bicycle act, while the variety in the German Village and other park attractions were as popular as ever.

At Forest 1-7 the feature of the week was the free vaudeville, ten numbers in all being performed without charge. Lema's Military Band gave two concerts daily and was well received. The "Prisco" and earthquake pictures, shown here for the first time, drew the operators in excellent idea of the great disaster and proved a big drawing card.

Fairmount Park drew its usual large Sunday crowd 1, and the attractions offered proved extremely entertaining. Hine's Band gave the customary concert, and the vaudeville in the Fairmount Theatre was also well attended. The snake farm, a new concession, proved the source of much interest. Valjean, the high diver, gave his performance to large crowds.

D. KEDDY CAMPBELL.

### BUFFALO.

The Bonstelle co. at the Star week 2 offered The Green Eyes. Jessie Bonstelle was delightful in the name. Robert, originally played by Clara Bloodgood. All of the principals were seen to advantage, although the work of Julian Noa stood out prominently. Mr. Noa is a very clever young man, and with study and perseverance should reach a high position in his profession.

John J. Ryan, of Cincinnati, head of the International Theatrical Co. was in town during the next week in the interest of the Cosmopolitan circuit of theatres. While here he purchased the purchase of a first-class house in this city. John J. Kennedy, a Buffalonian, is interested in the co. and has been elected as its president and treasurer.

W. H. Fields closed a very successful season here 30 and has been engaged to originate one of the principal comedy parts in Lincoln J. Carter's production of The Great Pretence, next season.

P. T. O'CONNOR.

### DETROIT.

For the closing week of its engagement at the Whitney Theatre, June 24-30, the Holden Stock co. offered The Denver Express, a melodrama not new

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here but very popular. Cecil Owen as Deadwood Dick, in Little David as Mabel Payne, and Ralph Ravenscroft as Tommy Tucker have the principal roles. Alice Katherine Berry and Ralph Ravenscroft gave a very clever burlesque on Sapho, and in addition Miss Berry sang effectively "My Girl Sam." The Whitney Theatre will remain closed until the end of July, during which time the house will undergo its annual housecleaning.

The pupils of Mrs. K. J. Corey gave a charming recital before a large audience at Harmonie Hall on June 26, consisting of scenes from the operas Fra Diavolo, Der Freischutz, Barbiere Di Siviglia, and Carmen, with costumes and scenery. The following participated: Miss Wadley, Miss Delaney, Mrs. Charles C. Corey, Connet Burt, Miss Cady, and Miss Bachus, and Howard Putnam, W. H. Courtland, J. Reutter, J. L. Dickinson, C. M. Clancy, Charles Pike, J. MacDonald, U. Stanley Allen, Lewis A. Austin, Paul Dickinson, O'Brien Atkinson. A special feature of the entertainment was the rendition in French of Micaela's aria by Miss Bachus.

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## PROVIDENCE.

Blue Jeans was the Albee Stock co.'s offering at Keith's 2-7, with William Ingersoll as Perry Bascom, Frank Loece as Colonel Henry Clay Riscner, Angela McCaull as June, and William H. Turner as Jacob Tutewiler. Songs were introduced by Edwin Nicodem and Mabelle Moore. Good business. There and Back 9-14.

At the Empire 2-7 the stock co. put on Lieutenant Dick, U. S. A., to road houses. Kathryn Furell as Macita and Hallett Thompson as the lieutenant divided honors, both playing their parts very effectively. Other parts were ably taken by David Walters, Edward Nannery, and Miss Cameron. Commence 9-14.

On afternoon of July 10 at Keith's, after the matinee, the ladies of the Albee Stock co. will hold a reception in the green foyer at the theatre.

Manager Lowmeyer, of Keith's, is giving out some very neat little mirrors as souvenirs.

Managers Spits and Nathanson, of the Empire Theatre and various road attractions, left 1 for a Canadian tour, combining business and pleasure.

HOWARD C. RIPLEY.

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## ST. PAUL.

At the Grand the Fawcett co. chose for the third week of the summer season The Cowboy and the Lady, and gave a fair presentation of the piece. While it was not as cleverly done as Nat Goodwin and Maxine Elliott would have rendered it, still it was enjoyable and a decided change from the bill of the preceding week. Allan Fawcett handled the comedy part of the entire entertainment with the approval of all present. Sybil Klein did very well as Mrs. Weston and Doris Keane was pleasing as Widge. De Witt B. Jennings cleverly handled the difficult role of the Indian. George Schroeder was the

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**HARRY O. WILLIAMS.**

## ALABAMA

**SHEFFIELD.—RUSTIC THEATRE (Y. C. Alley, manager):** Casino Opera co. June 25-30 in 'The Mascot, Mikado, and Sold Paspa satisfied fine business.

## CONNECTICUT.

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## On the Rialto.



To be a press agent is an honor which relieves a man from the onerous responsibility of being expected to tell the truth; to be the press agent of a press agent must be to occupy the high throne of professional mendacity. From Milwaukee comes appalling news that Channing Pollock's "local promoter of publicity" has announced that the press agent-playwright is to dramatize Senator Robert M. La Follette! Now, the question is not so much what Mr. Pollock intends to do with the fame and name of a Wisconsin Senator, whose daughter is a charming member of the profession, as who can he possibly have engaged to help him on the highway to publicity? Is it possible that Mr. Pollock's modesty interferes with his invention when his own horn is the trumpet to be sounded? Is it possible he can have discovered a "pressing" genius even more marvellous than himself? Scarcely! As to the truth of the announcement, who knows? The question finally resolves itself thus: Has Channing Pollock determined to pit La Follette against The Little Gray Lady? The space that Pollock erstwhile filled at the Shuberts is occupied by Sam Weller. Weller pleads not guilty.

Jacob Adler's recent engagement at the West End Theatre afforded an exceptional opportunity for making some comparative analysis of Yiddish and American dramas and methods of interpretation. Though the public at large and even the profession at large has little definite knowledge of Yiddish plays and players, a certain vague interest has become manifest of late. Jacob Adler's personal reputation as a tragedian has done much toward accomplishing this result.

New York has its Russian, its French, its Italian and even its Armenian performances. The Jewish and the Russian players have attained the highest local development and have consequently attracted most attention—the Jews for their strange emotionalism, the Russians for their trenchant and bitter realism. The Yiddish performers act with stupendous vim and vitality; the Russians, as a whole, obtain still more astonishing results by often seeming not to act at all. In their players are represented the kindred yet contrasting characteristics of the two nationalities: the picturesque fervor and passion of the indomitable Hebrew blood and the mordant actuality, so to speak, of Slavic oppression.

Jacob Adler ranks as a realistic actor and no one who has ever witnessed his patriarchal interpretation of the old father in Broken Hearts can possibly question his right to such standing. He is magnificently sincere; yet his sincerity is strikingly different from the English idea of emotion in restraint. It often appears as if the American school of "suppressed emotion" were becoming largely a convenient excuse; as if there were really no emotion to hold in abeyance; as if the vaunted calm exterior sheltered not a torrent of conflicting desires and sensations, but merely and accurately reflected an internal vacuum. Jacob Adler, true to the traditions of his race, weeps, groans and indulges in much violent gesticulation. His tremendous wrath typifies the denunciations of the Old Testament; his gentleness melts into sobs; his austerity can only be described as reverential, monumental, Hebraic. He has never undertaken to play in English. The question is whether he could so modify his methods as not to be charged with exaggeration by Saxon auditors. The American, watching him perform in his native tongue, marveling at how the gestures expound even an unintelligible language, is honestly impressed by the magnetism of the man and his consummate art. Adler certainly does not exaggerate according to the intense Yiddish ideals of demonstrative expression. Perhaps it would be better for the American stage if the prevailing drawing room method, supposed to be so exquisitely polite and refined, should yield again to something of the robust, old-fashioned "heroism."

Whatever may be the critical estimate of Adler's work—and in common justice it must surely be a most flattering one—he has undoubtedly accomplished wonders for the

Ghetto of New York. Into one of the most sordid districts of the metropolis he has infused a popular appreciation for dramatic art. He has fostered and elevated the inherent Jewish admiration for music and acting to an astonishing degree; he has been responsible for establishing among his own people a characteristic drama high above the ordinary social level of the populace—as far above the high water mark of average education as many American pieces are below the normal intellectual level of Broadway. In accomplishing this task Adler has had an invaluable assistant in Jacob Gordin, his close personal friend and the greatest of all the Yiddish playwrights. The tragedian's most prominent success, apart from his presentations of lighter pieces, have been achieved mainly in the dramas of Gordin. Three of the six works which he performed at the West End Theatre—The Stranger, The Yiddish King Lear and Solomon Kaus—were from the pen of this remarkable dramatist. Gordin has a peculiar genius for modernizing and popularizing the elemental and basic principles of classic drama. Adler and Gordin, actor and author, producer and creator, are two men, two native geniuses, for whom the East Side has a well merited admiration.

The Los Angeles Graphic relates this incident of local juvenile theatricals:

The children were giving a little drama of their own wherein courtships and weddings played a leading part in the plot. It appears that during the progress of the play the father had gone behind the scenes, where he found his youngest offspring sitting in a corner.

"Why, Marie," asked he, "have you been left out of the play? Why aren't you on with the others?"

"I'm not left out," indignantly denied Marie, "I'm the baby waitin' to be born!"

Manuel Garcia, the singing teacher who died in London two weeks ago at the age of 101 years, would never accept a pupil who did not promise a year of uninterrupted study. Nor would he teach any one who did not show an earnest intention of doing his best. This anecdote is told of him:

A very rich lady offered him any price if he would only teach her daughter. He refused, knowing well he could never obtain serious work from her; but, as the mother persisted, he hit upon a compromise. He asked the ladies to be present during a lesson, and he undertook, if the girl still wished to learn singing, after hearing it taught, to teach her. The lesson began. The pupil, who seemed to the listeners an already finished singer, had to repeat passage after passage of the most difficult exercises before the master was satisfied; he insisted upon the minutest attention to every detail of execution. Mother and daughter exchanged horrified glances, and looked on pityingly. The lesson finished, the master bowed the ladies out, and in passing the pupil, the young girl whispered to her: "It would kill me!" Señor Garcia, returning from the door, said contentedly: "They will not come again; thank you, mon enfant, you sang well."

Sometimes it looks as if the West had never been really civilized—at least the canine portion of the population. Any well bred New York mongrel would be too honorable to treat a respectable stage hand the way a Kansas City dog recently behaved to one of those estimable gentlemen. The stage hand bears the name of J. T. Roberts, and he works behind the scenes at the Gillian Theatre. The name of the dog is unknown; it ought to be Diavolo, or something equally diabolic and appropriate. Mr. Roberts was making a laudable attempt to be a genuine flesh and blood hero, when the prosaic teeth of the bulldog nipped his ambition—and his leg. Roberts ran from the front porch of his house into the street, bent on stopping a runaway horse. The bulldog, who resides in a neighboring front yard, immediately took his cue and advanced to the assistance of the horse. He, the dog, grasped Mr. Roberts by one tender extremity. The stage hand went to police headquarters to have his wound dressed. Where his antagonist went has not been recorded. As in the case of Goldsmith's famous rhapsody on a mad dog, it may have been the dog that died. Certainly it was the man who was mad!

THE MIRROR's Hartford correspondent has found another link of sympathy between his town and Baltimore. He writes: "In the On the Rialto column in last week's MIRROR casual mention is made of the large number of professionals that have been furnished by Baltimore and Hartford, which reminds me that the two cities are to be further linked in similarity, according to a Baltimore paper, that explains at length the workings and original characteristics of Hartford's Beefsteak Club. It states that Baltimore is about to organize a club in which the Hartford club will be copied."

They say that Cohan and Harris's announcement of Thomas W. Ross's substitution for Nat Goodwin in Cohan's play, Popularity, is due to more than the difference in ages between Goodwin and Cohan's hero.

Gossip has it that the first anniversary number of George's Spot Light had a good deal to do with it. George remarks in that luminary that "Nat Goodwin, Fay Templeton, Victor Moore, Thomas W. Ross, George M. Cohan and Lulu Glaser are all running in our stable."

This was too much for Goodwin. He wired

from the State of Washington thus: "I am no horse, I want you to understand, and I never ran for anybody," and some more to the same effect, but more directly to the point.

Beside, a group picture including Goodwin, Fay Templeton, Lulu Glaser, Bobby Barry, Victor Moore and Thomas W. Ross, published in the same Spot Light, was labeled "these are some of the people under the business management of Cohan and Harris." Goodwin, any the people in Washington, also objected to this, as he is under the management of George Applegate at present. Just whose management he will be under next year depends upon how mad he is, or upon the persuasive powers of C. and H.

Julian Casimir Molensky is on the Rialto—whenever he contrives to escape from the Manhattan Opera House, where Hammerstein has set him hard to work painting a little allegorical picture over the proscenium arch. It ought to be a very big allegory indeed; it has to cover a lot 70 by 34 feet, and cover it as completely as a mortgage. Molensky comes from Russia—where the giants grow. He has a rare assortment of medals, among which are decorations from the Czar and the Emperor of Austria. But far greater honors await him. It is whispered that he has been commissioned to paint portraits of King Oscar of Hammerstein and of those two invincible Davids—Belasco and Warfield. Lafayette's dog is also to be immortalized.

## FIELDS-WINSTON.

Sol Fields was married on Wednesday, July 4, to Julia Winston. Sol is a brother of Lew Fields and the youngest in the family. The wedding took place at the Fields home, 939 East 156th Street, all the grandchildren, numbering fourteen, acting as bridesmaids and pages. Among the large number of wedding presents received was a beautiful silver tea set of thirty-two pieces presented by Lew Fields. The couple left the following day for Arverne, N. J., where they will spend the Summer.

## THE STOCK COMPANIES.

Gertrude Dion Magill and M. F. Ryan will close with the Hathaway Stock company, New Bedford, Mass., on July 14.

Vaughan Glaser and company will close the Summer season at Columbus, O., on July 28. He will organize a new and permanent company to open at the Euclid Avenue Garden Theatre, Cleveland, on Aug. 20. Beginning Oct. 1, it is his purpose to play a seven weeks' circuit, going over this route probably five times. The circuit will include Cleveland, Toledo, Detroit, Grand Rapids, Columbus, Toronto, and Buffalo.

The Selma Herman Stock company, playing the Bijou Theatre, Chicago, has been meeting with such success that they have decided to prolong the engagement until Miss Herman is called to New York to begin rehearsals for her coming season in Queens of the Convicts.

On Wednesday evening, June 27, which was a gala night at Keith and Proctor's 125th Street Theatre, five of the boxes were occupied by the social clubs organized by the patrons of this theatre in honor of their favorites in the company. The clubs represented were the Paul McAllister Girls' Club, the Paul McAllister Boys' Club, Isotta Jewel Bijou Social Club, and the Agnes Scott and Beatrice Morgan Social clubs. The young people constituting these clubs received their favorites with showers of flowers and the recipients of the attentions were compelled in each case to wait several minutes before they could continue with their parts. Four handsome floral pieces were handed over the footlights from the different clubs to their favorites. A large horseshoe was presented to Mr. McAllister, Miss Jewel's name appeared in a large floral piece that was handed to her, a yacht of flowers was given to Miss Scott, and a large basket of blossoms to Miss Morgan. Each floral piece was made of flowers corresponding to the colors of the club represented. A large flashlight was taken of the house, showing members of the clubs seated in the boxes.

Maude Atkinson has joined the stock company at Providence, R. I.

## NEW THEATRES.

Work has been begun on the construction of a new theatre in Brownsville, on the outskirts of Brooklyn, a settlement that has an immense Hebrew population. The house will be four stories high and will be built of stone. The seating capacity will be 1,250, and there will be twenty-five fire exits. The stage will be 32 x 75 feet. The funds for its erection were furnished by several Brownsville business men, and it is rumored that Joe Weber is also a stockholder. The house will be called the Liberty Theatre.

The new theatre at Charlevoix, Mich., is completed and will be opened on Aug. 14 with Gordon and Bennett's Under the North Star. The theatre is undoubtedly one of the finest in northern Michigan, and will be able to play any of the big productions that come through the West. The house will be under the management of Love-day and Lehner.

The Opera House at Columbia, S. C., is being entirely remodeled, and when finished will have one of the finest auditoriums in the South. The seating capacity will be 1,742, well distributed among parquet, balcony and gallery. Eight open boxes are being built in such a way as not to obstruct the view of the stage from other seats. The stage will be lowered eighteen inches, two new dressing-rooms added to the stage floor, and the heating apparatus put under the stage level on one side, assuring comfort to the actors. The house will be revived and a new switchboard put in. The Hudson Theatre in New York has been taken as a model for the auditorium. Brown Brothers will continue as managers.

A theatre is to be built at Ocean City, Md., near Baltimore. The house is to have a seating capacity of about 1,200 and will cost \$50,000. It is to be called the Purnell, after Captain Robert Purnell, of Ocean City.

## REFLECTIONS



The above is a picture of Lillian Russell as she appeared in her music hall days.

St Stebbins, the play, is touring the Long Island towns for the month of July. Mr. Darleigh is appearing in the title-role and is managing his own tour, which is under his personal direction. Mr. Darleigh does not intend to close, having opened on April 23 and will play right through the Summer season into the Winter.

Hilda M. Hines was granted a divorce from Arthur W. Hines at Louisville, Ky., on July 2. She was a member of Coming Thru' the Rye company.

The new Astor Theatre will be opened on Aug. 30 by Annie Russell in A Midsummer Night's Dream. During the engagement Miss Russell will give matinee performances of Friend Hannah.

Ruby Bridges has been engaged as leading woman of Playing the Game, in which Joseph and William Winter Jefferson are to star next season.

Robert Mantell will add to his repertoire next season W. S. Gilbert's burlesque, Rosencrans and Guildenstern, which he wrote as his criticism of Hamlet. Mr. Mantell will appear as King Claudius. The burlesque has never been given in America but has been presented several times in England, notably at the Ellen Terry Jubilee, when the author himself took part.

Daley Green, who appeared in Florodora, The Silver Slipper and other musical plays, will have the part of Nora in The Girl from Paris, soon to be revived at Manhattan Beach.

Wilfred Lucas has been engaged to support Rose Stahl in The Chorus Lady, when the piece has been made into a full length play.

F. Ziegfeld, Jr., has gone back to Paris, but will soon return to the United States with Mrs. Ziegfeld (Anna Held), to get ready for the coming tour of Miss Held in A Paris Model.

Walter E. Perkins has returned to New York from San Francisco, where he has been at work since the earthquake. At first he was in charge of a branch of the relief work under the Mayor's direction, and later was transferred to the Governor's staff.

Ethel Mantell, formerly with Buster Brown, who became ill at Denison, Tex., about two months ago, is now convalescent and is regaining her strength on a farm near Denison.

Scott Cooper has been engaged by Joe Weber for the company that is to support William Morris in The Strenuous Life.

Edward Trout, musical director of the Spooner Comedy company, is visiting his home at Altona, Pa.

Mrs. De Mille announces that The Golden Fleece, a play by Henry Kirke, a young Californian, has been accepted by Nance O'Neill. Mr. Kirke traveled with Miss O'Neill's company for three months, studying the methods of the actresses from the front. Accordingly the role is exceptionally well suited to her abilities.

Grace Merritt is said to have made an offer to Julia Marlowe of \$5,000 as a bonus for When Knighthood Was in Flower. She desires this drama for a starring vehicle next season.

Kateryn Oppenheim, who has appeared in Babes in Toyland and other productions, has brought suit against the Shuberts for \$10,000, claiming physical injuries caused by a fall from a chair in her dressing-room at the Lyric Theatre. She says that she climbed on a chair to hang an improvised curtain at one of the windows. The chair slipped and she fell, she says, injuring her heart.

Harvey Monderoen closed a successful season of forty-eight weeks as principal character man of the Harris-Parkinson Stock company on June 24 at Dallas, Tex.

Josephine Whittell has been granted an interlocutory decree of divorce from George Whittell, Jr., by the San Francisco courts.

Annie Yeamans has been added to the cast of The Strenuous Life, in which William Morris is to star next season.

Jacob Adler sailed for Europe last Saturday. After playing in London for a few weeks he will go to Carlsbad for a rest, returning to America in August.

Bessie Johnson, daughter of Mayor Johnson of Cleveland, has written a one-act play called Betty's House Party, which is being produced at the Coliseum Garden Theatre this week as a curtain-raiser. The leading roles are being assumed by R. C. Hers and Marjorie Wood.

Gus Hill's new musical play, Around the Clock, will be produced early in September.

Kate Benetean was married in New York City on June 14 to a Mr. Patrick, of Duluth, Minn. Sue has just returned from a honeymoon spent in Europe, and she and Mr. Patrick have gone to Duluth, where they will live in the future.

Trixie Friganza is to replace Blanche Ring in the cast of His Honor the Mayor, when the latter retires from the cast to begin her season in Miss Dolly Dollars.

Mr. and Mrs. Al McLean (Pearl Charlton Seward) have returned from Canada.



## THE LONDON STAGE.

Poor Business Everywhere—Rejane's One New Play—Coliseum Closed—News.

(Special Correspondence of The Mirror.)

LONDON, June 30.

This has been a strange sort of week. It began in the most sultry manner possible, and continued so until Thursday night, keeping playgoers from playgoing, except, of course, those who contrive to beg, borrow or steal "orders" or free passes for the play. This kind of ghoul will go to any show in any weather, so long as he (or she) does not have "to pay to go in," as the saying is.

But lo! on Thursday, or rather, Friday—during what the Bard Burns in his Scottish dialect called "the wee sma' hours ayont the Twal"—Jupiter Pluvius suddenly bethought him of his long delay as regards these islands, and proceeded to pour out of his watering pot quite a deluge. This being continued with few intervals for refreshment until the moment of mailing, has naturally driven out-door pilgrims into the playhouses and music halls.

Thus, many a manager, who has had cause to think with the aforesaid Burns that "man was made to mourn," has had cause to rejoice. Indeed, certain metropolitan impresarios have for the time being felt inclined to revise that historical dictum given off on a certain memorable occasion by that Malapropian manager, good old John Stetson, when he declared during a certain Summer that "nothing will succeed in this hot snap but those al fresco shows."

The ancient proverb says that "one man's meat is another man's poison." (N. B. No reference to the Chicagoan chopplings intended), and therefore the heavy rain deluge of the last few days, while improving the indoor show business, has made havoc of the outdoor ditto. Indeed, it has spoiled many a commercial and business enterprise pro tem, to say nothing of upsetting the Gentle Angler, whose close time on our native streams ended only a week or two ago. Moreover, the present meteorological conditions give a gloomy outlook for the Annual Grand Swaggar and Swellpatronized Regatta at Henley-on-Thames next week.

But, as the now popular street phrase puts it, "are we downhearted? No!" For lo this week we have been cheered by the influx of some thousands of welcome American citizens—one thousand landing in one day! Also "Princess" Alice Longworth and her bridegroom have been to see the king and queen at Buckingham Palace. Wherever I have been this week I have heard the American language spoken so freely and frequently that I have caught myself dropping into its inflections and giving off its catchwords.

Among this mammoth mass of American invaders I happened on those many theatred booking monopolists, Charles Frohman and Marc Klaw. I found Charles beaming with honest pride at having been fetched to a private luncheon a few nights ago, where he (Frohman the "presenter") was presented with a beautiful silver cigar box by fifty of the managers, actors, dramatists, etc., with whom he has done business in this nation. On the lid of the cigar chest are exact reproductions of the signatures of the said fifty, including Beerbohm Tree, Sir Charles Wyndham, John Hare, Richard Claude Carton, and Arthur Wing Pinero.

I found Klaw full of his calm, philosophic humor and strong in the phrase making habit, and looking forward with peaceful enthusiasm to his starting a Forbes Robertson and Gertrude Elliot tour in your histrionic midst a month or two hence. These players will appear in Bernard Shaw's strange Egypto-Roman play, Caesar and Cleopatra, to wit; also in Hamlet and the Merchant of Venice by the other S, whom the Irish Ibsen pretends to consider as quite needless.

Upon my cross-examining Citizen Klaw as to certain Trusts and Monopolies, he smiled a sort of sickly smile (but did not curl up on the floor), and ascertained that the only Trust he knew of was in Old England, and that that Trust's name was George Bernard Shaw. Presently it transpired (as our reporters love to say) that Marc had been led to form this opinion of George by reason of the latter's tenacity as to terms.

Although this week has been all but new playless we have not been left without material for excitement. First, there was the closing of that huge enterprise, the London Coliseum, last Saturday night, when rows and ructions set in among the three hundred people engaged in the entertainment. Fearing further disturbance of a more volcanic kind from the company and staff, who Stoll refused to pay till after the last show at nearly midnight, Managing Director Oswald Stoll had the bars closed at ten o'clock, and furthermore requisitioned thirty of the Finest to see that order was maintained and that nothing was taken away.

Most of those engaged not unnaturally resented this somewhat unurbane treatment on the part of the mostly urbane Stoll-id manager. Whether Stoll had any special reason for this high-handed attitude remains to be seen. In the meantime I am told that the London Coliseum will reopen in October with another revue, in which Tom E. Murray will again be principal comedian.

To add to the general excitement of the week, Billie Burke told some interviewers on Monday that she had been robbed of one thousand pounds' worth of jewels and trinkets which she had been keeping at the aforesaid Coliseum. Moreover, some one (evidently a press agent quite worthy of transatlantic

traditions) issued statements on Thursday to the effect that some anonymous admirer (an American, methinks), had sent to Serio-Comedian Vesta Victoria (per a firm of solicitors) an offer of marriage, coupled with a proposed £25,000 settlement! As that famous actor-manager, Vincent Crummies, used to say, "How do these things get into the papers?"

See-See, the new Chinese opera produced by George Edwardes at the Prince of Wales's last week, just before I mailed Minnow-wards, has proved a great hit. The story, which is entirely Celestial and with nary a European concerned therein) is charming and dainty in the extreme. All that the book needs is the infusion of a few more streaks of rich low comedy for such a clever comedian as Huntley Wright, who in this piece rejoins his former manager, Edwardes, whom he left to go with Frohman, who has lent him to G. E.—at a profit rental, of course. What do you think!

Otherwise the said libretto adapted by Charles H. E. Brookfield from a French script by Madame de Gresac, is dainty and delightful. The music, by Sidney Jones, with additional numbers by Frank Tours, is both merry and melodious. Among the other histrionic scores besides Huntley Wright is Ruth Vincent. Indeed, the whole company is strong.

See-See and all George Edwardes' productions for the next five years have been secured for America. This series will commence in New York with The Spring Chicken, which will presently be withdrawn from the Gaiety to make way for a new burlesque revue written by J. T. Tanner and W. H. Rique and probably to be entitled Aladdin in London. N. B.—The Klaw and Erlanger deal with Edwardes does not take in any of G. E.'s productions at Daly's. All those plays are—per contract—reserved for the executors of poor Augustin Daly's estate.

The one hundredth performance of the Beauty of Bath was celebrated at the Aldwych last night, when Seymour Hicks, just returned after a short illness, weighed in with certain new numbers. Two other new songs for this piece have just been supplied by the charming Marie Dora, who at the Duke of York's played so delightfully in the name part in William Gillette's comedy Clarice.

The next new play in London will be American made, namely, Prince Chap, which Manager A. H. Canby will produce at the Criterion next Monday week. Anon we are to see Comyns Carr's new poetic play, Tristram and Isult, which is to be produced by Otto Stuart at the Adelphi with Oscar Asche, Lily Brayton (Mrs. O. A.) and Matheson Lang as King Mark, Isult and Tristram, respectively. As to the Lyceum, H. B. Irving has just informed me that he has abandoned his notion of taking it up.

Raffles, Cracksmen, is going strong at the Comedy, but several other theatres will presently close, including His Majesty's, the Gaiety and the Lyric. At the last named, however, Manager Tom B. Davis will anon present the Moody Manner Opera company, at reduced prices. In the late Fall Lewis Waller, who has revived Monsieur Beaucaire there pro tem, will return to the Lyric and will produce Henry Hamilton and William Devereux's new romantic drama Robin Hood.

Last night Madame Rejane presented at the Royalty the only new play we have had in London this week, barring a tiny piece at a matinee. The aforesaid full-grown French play was La Piste, but although La Rejane was at her Rejanest and although the piece was the work of the skilful Papa Sardou, it came out somewhat uninterestingly and, to our insular thinking, not so pure as puerile. Helas.

GAWAIN.

## E. S. WILLARD'S PLANS.

Since securing the American rights to Colonel Newcome, E. S. Willard has been so occupied with preparations to present the play for the inauguration of his next season that he has had no chance to enter into the enjoyment of his English vacation. Instead of the anticipated restfully idle manner, he looks forward to a very busy one. He expects to give the play a handsome and elaborate production, and his company will necessarily be the largest he has had in many years. He has made a number of special engagements to augment the company already under contract, and he will also bring over with him a choir of Charter House boys. Mr. Willard's tour will begin in Montreal on October 1, and arrangements have been made for a long stay in New York, which the great success of the play in London fully warrants. Mr. Tree has just brought to a close his prosperous season at His Majesty's and intends to give Colonel Newcome a brief tour in the principal cities of the English provinces.

## CELEBRATION AT THE FORREST HOME.

The veteran residents at the Edwin Forrest Home celebrated the Fourth of July in true patriotic fashion. In the morning they unfurled a brand new American flag; at noon there was a special dinner to enhance the other joyous features of the occasion. Andreas Hartel presided at the table, and toasts were given to the memory of George Washington, Shakespeare and Edwin Forrest. During the afternoon exercises were held in the parlor of the home. According to the explicit directions left in the will of the famous tragedian and benefactor of his profession, the Declaration of Independence was read and patriotic addresses were delivered. The festivities concluded in the evening with a concert and an elaborate exhibition of fireworks.

## WALTER JORDAN BACK FROM EUROPE.

Walter Jordan, of the firm of Sanger and Jordan, has returned from his trip abroad. When approached by a representative of THE MIRROR he spoke interestingly and at considerable length of English and American theatrical affairs, even while modestly insisting that he could not possibly be considered an authority on the subject. Mr. Jordan asserts that his trip was largely for the purpose of "renewing old acquaintances," and his personal appearance certainly corroborates the statement that his journey was as much a pleasure expedition as a matter of business expediency.

"Have you come back to New York heavily freighted with foreign material for American production?" inquired the interviewer.

"No," replied the play broker; "that was not the purpose with which I went abroad. We are the representatives for a very large proportion of the foreign authors of note—their sole representatives, I mean—so that their work passes through our hands as a matter of course. I did not make the journey to solicit business. If the prominent English, French and German playwrights are satisfied with their present representatives, other than ourselves, I have no wish to interfere with existing arrangements; if they become dissatisfied it is highly probable that I shall hear from them anyway. I made the journey mainly to renew old acquaintances with our clients."

"How about your reported attempt to secure Ellen Terry for an American season?"

"That had nothing whatever to do with my undertaking the voyage. While I happened to be in London, Mr. Shipman simply requested me to make certain advances to Miss Terry in his name. I merely found that she was not open to negotiations. The fact of the case is that, since Mr. Sanger's death three years ago, it has seemed advisable for me to attend strictly to business in New York. This was the first convenient opportunity I had had within that time for making a foreign tour."

"Yet you must have gathered certain valuable impressions of theatrical conditions in England and France."

"I don't know just how valuable they are. I can only draw my conclusions from what the managers and authors told me. I was not gone long enough to make an extensive independent study or to observe in detail."

"Do you believe that there is any prejudice in London hostile to the American manager and playwright?"

"I assuredly do not think so. The comparative failures of certain American pieces can be attributed to perfectly natural causes. On all sides The Lion and the Mouse was spoken of most highly. It had so brief a run only because the subject matter did not appeal to English audiences—because social and financial conditions are too radically different for Mr. Klein's story to strike home. For instance, in England, as I understand the situation, a judge of the Supreme Court is appointed for life, and there can be no question as to the expiration of his term. No amount of money, however fabulous, could be influential in obtaining his impeachment; he is a part of the sovereign, so to speak; he is vested with the imperial dignity. The complication was unreal from an English point of view."

"London audiences are also less cosmopolitan than those of New York. What has been said about the English preference for a drawing room play is quite true. A piece like 'Way Down East, or even Shore Acres localized, cannot make any definite appeal to the patrons of a West End theatre. Even the pit and gallery of those playhouses prefer high society characters and full dress productions. They do not care for the picturesque melodramatic pieces that now seem to be the vogue in the United States; but they like melodramas such as Raffles and Sherlock Holmes. I do not believe there is any particular rule for gauging these things; first one sort of play meets with public approval and then another. Leah Kleeschna pleases English audiences; but of course the only American feature of that play is its authorship."

"Do you agree with the people who feel that, in London, legitimate drama is being driven to the wall by musical comedy?"

"No; the really great success of the season appears to be Pinero's His House in Order—and this success can scarcely be attributed to the reputation of the author, for I believe his last few pieces found comparatively little public favor."

"What comparison do you make between British and American musical comedies?"

"Well, a large proportion of the American musical comedies have been British in their origin. Of course there is a well-known difference between the home-made American piece and the imported article. As every one knows, the sense of humor is radically different. The Prince of Pilsen never counted for much on the other side, while they are still talking about The Belle of New York as the one American musical piece that made an extraordinary hit."

"How do you explain it that so many of the English farces, after long runs in London and in the provinces, have made such dire failures in New York?"

"I have already said that the sense of humor was utterly different. Also the length and extent of the British successes are often exaggerated for the purpose of creating a market in America. It is sometimes profitable to keep a piece on the boards merely for the sake of getting it produced on this side of the ocean. Florodora, for instance, was never

any such tremendous success in England as in this country."

"Have you anything to say about current English productions?"

"Dorothy Vernon has had a good run and the Tree production of Colonel Newcome is being favored with a great deal of approbation—both as a dramatization and a piece of acting. I regret that I did not have an opportunity to see the performance. The Shulamite has been a pronounced success, as of course you know. The Shuberts found it convenient to make their arrangement direct with Greet, but, as we are his exclusive agents, the business will naturally be done through this office. While abroad I closed the contract with Miss Correll for Barrabas. By the way, I saw Henry B. Irving give a truly wonderful performance as Iago; he and Lewis Waller are starring jointly in Othello. He is surely a remarkable actor. When I was in Paris I made a contract with Pierre Berton, author of Zaza, for two pieces to be written to order."

"Are the people justified who assert that, generally speaking, English dramatic enterprises are in a bad way financially?"

"A feeling of depression seems to exist, but I should say conditions were worse in Paris than in London. Two important new playhouses are now in the course of construction in London—near the Lyric. I believe one of them is for Frohman and the other for Vedrenne and Barker, of the Court Theatre—where so many of the Shaw pieces have been presented. I saw Captain Brambourn's Conversion, in which Miss Terry has been appearing. It is a clever, delightful comedy. At the Court Theatre they have inaugurated a new system of giving a play a trial production and taking it off again after a short run, whether it makes a success or a failure. Then they use it again later on. I met Mr. Vedrenne personally and was most agreeably impressed. It looks as if he were to be the coming man in London."

## THE DUKE AND THE DANCER.

The Duke and the Dancer, a four-act comedy-drama, by Charlotte Thompson, author of The Strength of the Weak, had its first presentation on Monday, July 2, at Parson's Theatre, Hartford. The production was made by the Hunter-Bradford players. Julia Dean appeared as Dorothea Van Drewser, an impulsive young girl just out of school about whom the story of New York society centres. Jack Willoughby, who is in love with Dorothea, according to the tale, sacrifices himself for a brother who has got into a scrape with a music hall dancer—a woman who bears a remarkable resemblance to the heroine. Complications are multiplied at a fancy dress ball given by the Duke of Fenshaw. Needless to relate Dorothea finally comes into her own. Jack Willoughby, the hero, was acted by Orme Caldara. Other players cast for prominent parts were John Westley, Alida Cortelou, Walter Hitchcock, Clarence Handyside, and Thomas Thorne. Miss Thompson, with a party of friends, occupied a box.

## THE GREEN ROOM CLUB ELECTS.

The annual election of the Green Room Club was held on July 1, at which Hollis E. Cooley was re-elected Prompter. Other officers chosen were Herbert Hall Winslow, Angel; Edmund Breece, Call Boy, and E. C. White, Copyist. The new trustees are Marc Klaw, E. D. Stair, George M. Cohan, Henry B. Harria, and George Nicolai, and the "Board of Supers" consists of Frank Stanley, John Boas, Aubrey Mittenenthal, Joseph Grismer, Aubrey Boucicault, Charles Dickson, Hugh Grady, Sidney Wilmer, H. B. Thearle, Milton Nobles, and T. W. Dinkins.

## MRS. CARTER'S AUTO TOUR.

Mrs. Leslie Carter, Norma L. Munroe, and a party of friends are making a 1,300-mile automobile tour in two cars. Sunday afternoon Mrs. Carter's car took fire near Stamford, Conn., and for a while the party was in considerable danger. Mrs. Carter assisted in extinguishing the flames, and Miss Munroe fainted. The machine was put out of commission. Mrs. Carter went on to Springfield, Mass., by trolley, while the rest returned to Stamford to remain until night. The tour was resumed yesterday.

## A BLIZZARD SCENE.

In the staging of Wild Nell, Charles E. Blaney expects to present a unique stage effect. This will be the first time that a great blizzard scene has ever been attempted with a full stage; it is to be a snowstorm such as the Dakota Indians call the "white death." Miss Prescott, who is to "star" in the production, has been spending the Summer on her uncle's ranch in Lookout, N. D., where the scene of the piece is laid. She has herself made the working models for the scenes, which will therefore be strictly authentic.

## ORANGE THEATRE MANAGEMENT.

John E. Ogden, for seven years manager of the theatre at Woonsocket, R. I., has bought an interest in the Orange Theatre, Orange, N. J., and will devote his entire time to this house hereafter. The firm controlling the theatre will be known as Currier, Daniels and Ogden. Mr. Ogden will manage the house. He intends to play popular priced, repertoire, and high-priced attractions. The theatre has a seating capacity of 1,000, and draws on the population of East, South, and West Orange, Boontown and several other towns.



## OPHELIA AND THE ACTRESS.

(Continued from page 3.)



ARTHUR STRINGER.

ment were ripe for the brooding love of some discerning and supporting companion spirit. To that moment and opportunity Ophelia fails to rise. It is not that she is malignantly cruel; it is not that she is base and wicked. It can even be said, in extenuation, that she did not quite understand the trap into which she was leading her lover when she should have been delivering him from both his enemies and himself. But the final charge against her must be practically that of stupidity. And Shakespeare, it seems, is as relentless as Fate itself in his treatment of stupid people. From that moment she is obliterated. From the utterance of that faltering lie a gulf stands between her and her lover. They are thenceforth of two worlds; Hamlet staggers back alone to the darkness of a tangled and complicated duty; Ophelia pales away into the gray world of her trim little sewing closet.

But already the mischief has been done. Her questioner's very intelligence has been insulted; he has been trapped and spied upon. He decides, therefore, to give them madness with a vengeance. And this he does. It has been claimed, often enough, that in this scene his harshness is inexcusable and inexcusable it would be with that Ophelia who is the darling of stage tradition, and not one really three parts prig and one part dunce.

Like the mental mediocrity she is, she drifts on to her end, not even knowing the meaning or the profundity of the currents bearing her along. During the players' scene in the hall of the castle she is nothing more than an automaton. Hamlet finds it hard to keep hidden his contempt for her. He offers her nothing but irrelevant dippancy, and is tenderer to his guilty mother than he is to his "soul's idol," with her emptiness revealed. Yet she is pathetic because she knows neither her own triviality nor the trend and complexity of the machinery crushing her. Even in her loss of memory there is no sense of mercy. Her lunacy is relieving no gigantic strain. Pretty and plaintive she remains, even in her madness—mediocre to the very end. Her one decided act is when she forces her way into the presence of the Queen, and even that she dares only in her moments of insanity. Her death itself is passive. She dies singing, from the first to the last not understanding.

That she loved Hamlet must be admitted. But it was a pale and ineffectual attachment, for a prim and orderly sentiment was the strongest propulsion her weak little nature was capable of. Whether or not Hamlet loved Ophelia is more of an enigma. The euphuisms of his letter and his rhyme to her show little of her natural directness of speech and mind. These love tokens have not the "true ring" about them. His later fit of mouthing beside the grave of Ophelia can be taken as little more than a delirious and egotistic passion to make Laertes' too eloquent grief a "wart" beside his own "Ossa" of wordy rant. These ecstatic mouthings, at any rate, are cruelly contradicted by his earlier actions, when once the true inklings of Ophelia's character have come home to him.

But loving her or not loving her, Hamlet remains Hamlet. In the dark channels of the Destiny into which he had been thrust there was neither chance nor call for any such love as that Ophelia might have given him; she could be only a blinder Eurydice hurling him back into a blinder Hades. And it is only a too ingenious and persistent play of sentiment that has wrong from the unrelated "love interest" of the drama its more obvious and superficial pathos. The tragedy of the thing lies deeper than the ever pretty and ever appealing lyrical lunacy of a heart-broken Ophelia. It lies in the grim and implacable laws of that Destiny which, whether we give it our love or our hate, our contempt or our terror, carries down the frail and the strong alike when once they have transgressed, and, indeed, an even more inscrutable Destiny which brings suffering not only to the guilty, and often seemingly out of all proportion to their offense, but even sometimes strikes, as the lightning of to-day or the Jove bolts of yesterday, the innocent along with the guilty.

Ophelia, after all, is only an accident in the fate of Hamlet. Hamlet is the play. The one remarkable feature of the tragedy is Shake-

spere's rigid subordination of each and every character to that of the Prince. Ophelia, it seems, he meant as only a momentary scaffolding clinging airily about him for a time, but intended to leave the lonely man even more alone when the frail timbers of femininity fell away from him. Thus, Shakespeare sometimes produces his clearest and most concrete figures, not by addition, but by subtraction, not by immediate building up, but by subtle and studious cutting away. Hamlet in this respect remains an example of his supremest and most artful idealization. We have Ophelia, with her primly ordered little mind and her neutral emotions, as a pedestal for the Dane's over-alert intellect and stupendous capability for reflection; we have Laertes with that clap-trap sense of honor and swaggering activity united with a lack of scrupulosity, as a foil for the more heroic figure's philosophizing anticipation of events and his constant play of moral scruples; we have Horatio, with that sane and wholesome balance of mind and emotion, as a contrast for his royal young friend's impetuosity and moodiness, and we have even Polonius, with his smug and material self-satisfaction, as a page on which the more clearly to print all the dark broodings and forebodings of the Wittenberg scholar's groping and ever questioning soul.

ARTHUR STRINGER.

## ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 1431 Broadway, New York City.

The regular Thursday teas will continue to be served at the new headquarters during the Summer. At the teas of June 28 and July 5 the following members and friends were present: Mrs. J. A. Brown, Eliza B. Harris, Ethel Grey, Constance Hamblin, Charles T. Catlin, Colonel Luke W. Finday, of the Memphis Chapter; Maude A. Scott, Boston;

Bertha Livingston, Mrs. Hudson Liston, John Costello, Adelaide Cherie, and many others.

Rosa Pond will be the hostess at the tea on July 12. All members and their friends are cordially invited.

At the National Council meeting of July 6 the Rev. Thomas R. Slicer, F. F. Mackay, and Harriette A. Keyser were elected Honorary Vice-Presidents of the National Council.

## EPIDEMIC FROM COSTUMES.

A report comes from Wichita, Kan., which should be a warning to amateur players to exercise every precaution in hiring their costumes. Nine girls who appeared in Robert Macaire, recently given by the senior class of the local high school, are more or less severely ill, and the physicians in attendance unanimously agree that the costumes used in the play must have been infected. All the young women were taken sick at the same time, about two weeks after the performance. Ethel Taylor is at the point of death, suffering from scarlet fever and diphtheria; Pauline Grafton is also dangerously afflicted with the same terrible maladies. The seven other young women are said to be in a less critical condition.

## ELDRIDGE, MEAKIN AND COMPANY.

The Eldridge, Meakin and Company, general theatrical exchange, has filed articles of incorporation in Augusta, Me. The incorporators are Louis Le Vine, Charles W. Meakin, Frank M. Eldridge, Thomas F. Cooney and James A. Cahill. The concern is incorporated with a capital of \$10,000, and has offices in the Knickerbocker Theatre Building, New York. The purpose of the new corporation is "to transact a general business for managers, to book and represent theatres, conduct tours, do special press work for vaudeville and dramatic artists and transact a general theatrical brokerage for all that pertains to the business end of the profession."

## DAVID WARFIELD.

A heretofore unpublished portrait of David Warfield appears on the first page of this week's Mirror. Mr. Warfield is spending the Summer at his cottage in Seabright, N. J., where he is finding rest after his long season in The Music Master. He comes into New York occasionally in consultation with Mr. Belasco over plans for the next season and the more distant future. The run of The Music Master will be resumed at the Bijou Theatre on September 1, and the 600th performance will occur on September 7. The engagement will be limited to four weeks only, after which Mr. Warfield will start on his first road tour in nearly two years.

## THE DUNSMUIR WILL CASE.

The final battle of Edna Wallace Hopper for a share in the estate of Alexander Dunsmuir will be begun before His Majesty's privy council in London some time this month. If it can be proved before the council that Alexander Dunsmuir had his domicile in California it is probable that Mrs. Hopper's case will be won.

## A NEW MANHATTAN THEATRE?

It is probable that a new theatre will be built on the site of the present Manhattan Theatre when the Pennsylvania Railroad tunnel is finished. The owners of the plot have found that a theatre can be built over the tunnel, with entrances from both street and tunnel.

## MRS. WARREN NOT A PUBLIC NUISANCE.

On July 6 two justices of the Special Sessions Court handed down a decision vindicating Arnold Daly for his production of Mrs. Warren's Profession, which was presented for one night at the Garrick Theatre on October 28. At the close of the performance Daly and Mr. Gumpertz, his manager, were arrested on a charge of having violated the Penal Code. The charges brought against Mary Shaw and Chrystal Herne were never pressed. Daly and Gumpertz were tried on April 19, before Justices Olmsted, Wyatt and McAvoy. Justice McAvoy, who dissented from the opinion of his two colleagues ordering an acquittal, declined to place his opinion in writing.

Justice Olmsted wrote a lengthy summary of the case, expressing the views held jointly by Justice Wyatt and himself. He quoted legal precedents from decisions previously handed down in somewhat similar cases. The gist of his remarks is contained in these pertinent paragraphs:

The complaining police officer testified to no indecent or suggestive act on the part of any performer. The Court is called upon to decide whether the language of the prompt book, as spoken on the stage, was a public nuisance, because offensive to public decency. There is nothing in the words themselves which can be said to be indecent, and the Court is compelled to resort to the theme of the play. The theme is not a pleasant one. In fact, the play has to do with a courtesan's excuses for her calling. These excuses are made by the courtesan mother to her daughter, apparently born out of wedlock, a young woman brought up in ignorance of her mother's manner of life and away from its environment, a highly educated and strong minded person, who begins to suspect, from the character of her mother's associates and hints thrown out by them, that there is a shady side to her mother's life. She forces a confession from the older woman, who defends her choice of calling with stereotyped railings against social conditions, which she alleges forces women to choose the courtesan's way. This attack on existing social conditions, particularly those which relate to the commercial employment of women, seems to be the motive which has led the playwright to present this unpleasant play-picture for public consideration. That his main idea is not the discussion of the social evil, so-called, seems to be demonstrated by the fact that not one of the characters of the play refutes the sophistical reasoning of the courtesan mother with the statement which we judicially know, that the prostitute is not ordinarily driven to her choice of calling by anything other than her motive to satisfy the desires of her senses without work.

It must be said for the dramatist that he has made vice less attractive than many other dramatists whose plays never have received the censorious attention of the police. There are repellent things in the play and its characters; in fact, there is so little that is attractive that it is safe to predict, without the preliminary sensational advertisement of this proposed production, its life on the boards would be short.

Is the suggestion of the play in its essence moral or immoral? Is the single idea or purpose the inculcation of a moral or an immoral lesson? In no sense is Mrs. Warren's Profession presented as a stage picture. It is merely referred to and that in the most indirect way. The prostitute does not flaunt herself upon the stage. The penalty the mother pays in the loss of the child, for whom she exhibits some motherly love at least, is not one which would be likely to attract her sex to her mode of life. If virtue does not receive its usual reward in this play, vice, at least, is presented in an odious light, and its votaries are punished.

Instead of exciting impure imagination in the mind of the spectator, that which is really excited is disgust. The unlovely, the repellent, the disgusting in the play are merely accessories to the main purpose of the drama, which is an attack on certain social conditions relating to the employment of women, which the dramatist believes, as do many others with him, should be reformed.

While the Court may hold decided opinions regarding the fitness of this play as a stage production, when it comes to consider the question of the criminality of the acts of these defendants in publicly producing it it must make application of the principles of law. Making such application, it appears that, instead of exciting impure imagination in the mind of the spectator, that which is really excited is disgust. Tried by this rule, the play does not come within the inhibition of the statute, and the defendants are acquitted.

It is needless to say that Samuel W. Gumpertz and Arnold Daly are rejoicing over this justification of their motives—for justification it is, at least in a legal sense. Mr. Gumpertz is reported to declare that, this coming Autumn, Mrs. Warren's Profession will be given an elaborate Broadway presentation, when it remains to be seen whether the dramatic satire will actually prove to be a valuable property. Bernard Shaw himself, according to despatches purporting to come from him and published in the daily press, is not a little elated. In a complimentary vein—a rare humor for the Irish wit—he compares British and American justice.

## ENGAGEMENTS.

Through the office of Wales Winter: For the Henry W. Savage College Widow company: Jack Klovill, Jack Chagnon, Frank Wunderlee, and Willard Robertson. For Julie Bon Bon: Walter Pennington, "Lead"; Alberta Latcha, William C. Andrews, Maggie Weston, and Leona Stephens. For the Raffles company: Suzanne Lee (leading woman) and Louis Vizard. For James O'Neil: Theresa Dale and Edward Donnelly. Joseph M. Gates to be manager of the Raffles company. Doris Keane leading woman for the Fawcett Stock company in St. Paul, Frederick Maynard and Franklin Geroge for The Volunteer Organist, John C. Brownell for The Max Fligman company.

St. George Dageles, as leading man; Marie Gilmer, as leading woman; Cubanolo Trio, as a vaudeville feature, and Charles F. Mandille, John I. Mylie, and J. C. Edmonds, for the Cradock-Neville company.

William Fitzsimmons, by Rowland and Clifford, for The Old Clothes Man.

## AT SUMMER PLACES.



Above is a picture of Mrs. Leslie Carter as she appeared the other day in the flower garden of her summer home at Shelter Island.

Mr. and Mrs. Edward J. Connolly are the guests of Mr. and Mrs. Will C. Matthews at Blodgett's Landing on Lake Sunapee, N. H., where they are enjoying the boating and fishing.

Ira J. La Motte is spending his vacation at Blauvelt, Va. He has been engaged by Blair, Nicolai, Rife and Kernan to manage the Majestic Theatre, Washington, D. C., next season.

May E. Abbey and family have gone to Swan Beach for the Summer. Miss Abbey will open in a new production late in August in New York.

Harry Cawley is spending the Summer at the Highlands of New Jersey, where he will remain until the last of July. He will again have the heavy role in Secret Service Sam, with Charles T. Aldrich.

On Sunday, July 1, Jane Kennard and her husband, Charles Lothian, evinced their appreciation of the good-will so constantly shown to them by the Gem Theatre Stock company at Peak's Island, Me., by inviting the entire company and a few nonprofessional friends to an elaborate shore dinner at Casco Castle, a famous hostelry some fourteen miles down the bay. The handsome motor yacht Tourist, Captain Oscar Randall, was chartered for the occasion, and her shrill whistle was constantly employed acknowledging salutes from yachts at anchor and picturesque groups of cottagers along the shores of the numerous islands that adorn the beautiful Casco Bay. An especially engaged orchestra provided delightful music during the feasting at the castle. Mr. Lothian was master of ceremonies, and the guests were Robert Connors, leading man, and his wife, Helen Strickland; Mr. and Mrs. Frank Sylvester, Mr. and Mrs. Frank Jamison, Mr. and Mrs. Edward Poland, Mr. and Mrs. W. Foley, Mr. and Mrs. Arthur Hodgson, Gilbert Ely, stage director; Mary Browning, Ina Van Duser, Josephine Sherwood, Lucy Caben, and James Dixon.

Charles W. Young writes from Mt. Clemens, Mich., under the date of July 7: "July 4, the happy day for the small boy, is over, and as usual we are turning people away in droves. Many poor cripples are compelled to go to Detroit to find boarding places and come up here for our baths—not 600-pound fish. Nor do we expect a few professionals here in a few days." Mr. Edgartown. They are here. Among the late arrivals here are Leon Washburn, who is so in love with the place that he is looking for a large farm, as he wants to live not less than \$10,000 here. Jake and Harry Bernard have arrived with their mother, to remain six weeks. Max, brother of Joe, Weber is also here at the Park House. Fred Seligman and sister are at the Cameron. John Michler and family are at the Medon. Sam C. Haller, of the fighting flames, is back for a second course of baths. Eugenea Besser and Aubrey Mittenhall are also at the Cameron. Mrs. Lena Cameron was here yesterday visiting many friends. Mr. and Mrs. Ed Mosart are much improved. William Kreusch sang "A New Born King" at the M. E. Church last Sunday and made a great hit. Frank Burke and sister are here for their vacation. The Baroness Blanke is the life of the Medon and her singing draws great throngs to the hotel every evening. Jane Bernard will be here this evening. I have resigned as the manager of the Clementine and am in the market for the coming season."

Harry Corson Clarke expects to spend the rest of the Summer automobiling through the Berkshire. He will send his comedy-drama, West of the Missouri, on the road about Sept. 15. He and Margaret Dale Owen will remain in vaudeville for another season.

Bertine Robison is spending the Summer at Glens Falls, N. Y., a guest at the home of S. R. Stoddard, the lecturer and traveler. She will return July 22 to commence rehearsals with Al Woods' big production of Secrets of the Police, in which she will create the heavy lead.

Frank Henderson, of the Jersey City Academy of Music, is spending the Summer at his home in Long Branch, N. J., coming up to the city occasionally to look after next season's bookings at the Academy. Mr. Henderson has under consideration a proposition for the construction of a modern, new theatre in Jersey City, to be ready for use for the season of 1907-'08.

Cora Belle Greene and her daughter are spending the Summer at Walnut Beach, Conn.

Hyberta Pryme is Summering at her bungalow at Lavalette, N. J.

Mr. and Mrs. Albert Parr (Estelle Wentworth) opened their cottage at Woodcliff, N. J., Saturday night with a housewarming to inaugurate their second season there. The cottage has been christened "Happyland" after the opera in which Mrs. Parr sang last season.



# THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1893.]

The Organ of the American Theatrical Profession

Published by  
**THE DRAMATIC MIRROR COMPANY,**  
HARRISON GREY FISKE, President.**121 WEST FORTY-SECOND STREET**  
(BETWEEN BROADWAY AND NINTH AVENUE).**CHICAGO OFFICE:**Otto L. Colburn, Representative  
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One year, \$6; six months, \$3; three months, \$1.25. Payable in advance. Single copies, 10 cents. Foreign subscription, \$8.50 per annum, postage prepaid.

Telephone number, 70 Bryant.

Registered cable address, "Drammirror."

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Regent St.; Norman's Tourist Agency, 25 Haymarket, E. W.; American Exchange, 1 Northumberland Ave., W. C. In Paris at Bruchet's, 11 Avenue de l'Opera. In Liverpool, at Lister &amp; Co., 21 Lime St. In Sydney, Australia, Smith &amp; Co., Moore St. In Johannesburg, South Africa, at Jans, 100 Main St. The Trade supplied by all News Companies.

Remittances should be made by check, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Mirror cannot undertake to return unsolicited manuscripts.

Entered at the New York Post Office as Second-Class Matter.

Published every Tuesday.

**NEW YORK . . . . . JULY 14, 1906.****Largest Dramatic Circulation in the World.****MIRROR SUBSCRIPTIONS FOR THE SUMMER**

Members of the profession may subscribe for THE MIRROR from this office for July and August upon the following special terms: One month, 45 cents; two months, 85 cents, payable in advance. The address will be changed as often as desired.

**ATTACKING BILLS AND BILLBOARDS.**

THE MIRROR has several times recently referred to the various phases of a widespread movement directed against advertising that in some respects affects the publicity sought for the theatre.

There is a general crusade against billboards that, of course, involves general advertising interests, which depend upon that form of promotion, and the theatre is affected in this but incidentally. This movement against billboards is proceeding in many large cities and seems to relate mainly to local pride, now awakening against those things that affect urban sightliness. In some cities where contests against billboards are being waged other questions enter into the controversy, among them that of danger to the public from boardings that may threaten life and limb if thrown down by the elements, or that may serve as shields to those who lurk by the wayside to commit crime. The chief question, however, in most places is one that relates to sightliness, and that the matter has no narrow origin may be gleaned from the fact that drastic measures are being taken by local authorities in a dozen cities, ranging from New England to the remote West.

Coming more directly to the interests of the theatre, it is significant that the Aldermen of New York, as chronicled recently in THE MIRROR, should have passed, as they have passed, an ordinance that will prohibit the posting of a certain sort of "paper" hereafter in the metropolis if enforced. New York is by no means alone in this purposed prohibition, for like ordinances have recently been passed, particularly in New England cities, where such matters more closely relate to local traditions running back to time immemorial. That such an ordinance should be passed in New York simply goes to show the widespread and general sentiment that has of late been developed in the premises.

It may be said that the liberties taken in recent seasons by managers of certain types of theatrical offerings, notably melodramas

of the sort that deal with criminal horrors and flash "shows" that depend upon the picturing of women as they should not be pictured, have caused this wave of opposition. The better offerings of the theatre are not and will not be directly affected by any such prohibition, although they will suffer from it inferentially. There is no need that any class of stage offerings should affront public sentiment in the advertising upon which it depends for public patronage. It is a short-sighted policy for any management whatever to post bills that can by any stretch of the imagination be brought under the operation of restrictive measures; for such bills, even if left to their natural appeal, attract but few persons, while they repel the great majority, and indirectly reflect upon the theatre as an institution.

The commercial spirit that now for years has actuated so much in the theatre, and the operations of which have brought into the field of exploit so many persons who are not fitted in any way to cater to the public through the medium of the stage, is really to be blamed for conditions that are invoking restrictive laws. There are too many men engaged in theatrical management who have entered into it with the sole desire to make money, and with no scruples as to how money shall be won. The public, however, will not stand for such a policy, as the movements now so definitely emphasized will testify.

**THE CIRCUS.**

Good news to Young America and to adults who have not the price of admission is carried in the announcement that some of the great circuses which had started out this season with the intention to eliminate the "parade" will restore that pageant of bright paint, gliding, music, and features of human and animal interest that has so long been enjoyed. In New York the parade was abandoned this Spring because of the hazards that hedge it in this city from traffic and throngs that lead to accidents. But it has been found that this part of the exhibition is really necessary to the success of any well-ordered circus, and it again becomes a feature of the "show."

The absence of the parade was not so strongly resented in New York as it has been in other cities. In Boston, for instance, it was a subject of public debate, and the "Clerk of the Day," whatever and whoever that official may be, thus be-moaned the deprivation:

By and by, when we're crowned with patriarchal snow, we shall gather the youngsters about us and make their eyes bulge with tales of the joys of our youth. Ah, that clucking sound of the chariot wheels, those nodding plumes of the dappled horses, those little grating windows at the rear of the wagons, those muzzles of jungle folk visible for a moment at those windows and quickly withdrawn, those camels and elephants swinging in blasé indifference through the main street of our town, that fellow with the boot-hook lifting low bouqs out of the way as the band wagon went by, and those open cages with live people actually sitting on camp stools among lions and tigers! Such, we shall say, were the glories of American life in those golden days when we were young and things were done right.

At least "a working majority" of the public will indorse the foregoing as proper sentiments, and luxuriate in the restored spectacle upon opportunity. But the most notable expression of the sentiment that invades "circus day" comes from Haverhill, Mass., whose Mayor recently issued an order closing the schools of that city on the occasion of the visit of the circus, and thus brought down the wrath of the local Board of Education on his head. That this Mayor of Haverhill still has fresh boyhood memories, and that he has been unspooled even by politics, is plain from his action. But he is not alone among persons in authority to pronounce in favor of the circus. The Mayor pleaded "long custom" for his action in closing the schools, but his associates on the school board appealed from his decision to a Justice of the Supreme Court, thinking by high authority to keep the schools in session and rebuke the Mayor. Yet the Judge appealed to himself evidently had youthful memories, for he declined to overrule the Mayor, the boys and girls in consequence had a taste of that enjoyment that is so dear to youth, and the circus triumphed as of old.

**CURRENT AMUSEMENTS.**

Week ending July 14.

AERIAL GARDENS—George M. Cohan in The Governor's Son—6th week—34 to 39 times.  
ALHAMBRA—Alhambra Opera company in Faust. BELASCO—Closed July 7.  
CASINO—The Social Whirl—14th week—106 to 113 times.  
KALICH—Hebrew Drama.  
KEITH & PROCTOR'S UNION SQUARE—Vaudeville.  
KEITH & PROCTOR'S 23D STREET—Vaudeville.  
KEITH & PROCTOR'S 125TH STREET—Men and Women.  
LYCEUM—The Lion and the Mouse—34th week—290 to 276 times.  
MADISON SQUARE GARDEN—Roller Skating.  
MADISON SQUARE GARDEN ROOF—Manselle Champagne—3d week—34 to 39 times.  
METROPOLIS ROOF—Vaudeville.  
NEW YORK—His Honor the Mayor—7th week—49 to 56 times.  
NEW YORK ROOF—Seeing New York—34 to 40 times.  
PARADISE ROOF—Vaudeville.  
PASTOR'S—Vaudeville.  
VICTORIA—Vaudeville—matinee.  
WEST END—Oliver Twist.**PERSONAL****QUESTIONS ANSWERED.**

[No replies by mail. No attention paid to questions, in particular or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed to care of THE MIRROR will be forwarded if possible.]

P. F. Trachville: Read the notice at the head of this column.

R. C. R., New York city: The information you wish appears not to be at hand.

A. H., Cleveland, Ohio: Two Chicago firms that produce musical comedies are the La Salle Theatre Company, La Salle Theatre; and Kohl, Castle and Middleton, Chicago Opera House.

A. J. R., New York city: No such list has been compiled, nor, supposing the effort to have been made, could be accepted as authoritative. From week to week such information as is made public with regard to the American production of London plays may always be found in THE MIRROR.

E. V. D., Baltimore: Mansfield made his first "hit" as Shylock when only a boy, at an amateur performance given by pupils of Dorsey School, England. After being a parlor entertainer he made his strictly professional debut in England as Sir Joseph Porter, the Admiral of Pinfore. His first American appearance was on Sept. 28, 1882, at the Standard Theatre, as Droney in an opera called Three Black Cloaks. His debut as a legitimate actor was in A Parisian Romance.

G. A. B., Sanford, Me.: The Heir to the Hoarh was produced at the Hudson Theatre, New York, on April 10, 1906. Guy Bates Post appeared as Joe Lacy. The complete cast included Horace James, Edith French, T. Yamamoto, Louise Morewin, Nora O'Brien, Beverly Sigreaves, John W. Cope, Wilfred Lucas, Weight Kramer, H. S. Northrup, C. C. Quinby, Colin Campbell, Wendell Johnston, Nora James, George Barr, and Frances Lynn.

J. R. D., Boston: William F. Owen was not in the cast when The Man from Blankley's was produced at the Criterion Theatre, New York, on Sept. 18, 1903. (2) The Bostonians first presented Robin Hood at the Chicago Opera House, on June 9, 1890. The cast included Robin Hood, Edwin Hoff; Littlejohn, W. H. MacDonald; Will Scarlet, Eugene Cowles; Sheriff of Nottingham, H. C. Barnabee; Maid Marian, Marie Stone; Allan-a-Dale, Jessie B. Davis; Anselm, Carlotta Macdonia; Dame Durden, Josephine Bartlett; Guy of Gisborne, P. M. Long; Mark of the Nills, A. E. Nichols.

G. M., New York city: James W. Wallack, Jr., and Lester Wallack were brothers, both being sons of James W. Wallack, Sr. James W. Wallack, Jr., was born in London, in 1822 he made his debut as the child in Pinero, appearing at Philadelphia. His first role of any importance in New York was that of Pag in The Rivals. He died on May 24, 1923, having long been recognized as one of the foremost men in the profession. He was especially noted for his beautiful voice. James W. Wallack's two greatest parts were probably Leontes in A Winter's Tale and Leon in The Iron Mask.

A. M. T., Richmond: A Message from Mars, a play in three acts by Richard Ganthony, was first presented at the Avenue Theatre, London, on Nov. 22, 1899, and continued uninterrupted in the English metropolis for the larger part of two seasons. In the original cast were Charles Hawtrey, Arthur Williams, C. M. Lowe, H. Stephenson, E. W. Tarver, Gayer Mackay, Lynton Lyle, L. Grahame, H. Hudson, G. Groomsmith, H. Ford, Ernest Pope, Harold de Becker, G. S. Tith-erage, Bella Pateman, Hilda Hanbury, Annette Sharpe, Emily Spiller, Sylvia Lovell, Lydia Rachel, Dorothy Grahame, and Jessie Bateman. This piece was first presented in New York at the Garrick Theatre on Oct. 7, 1901.

O. T. B., Baltimore: 1. L'Aiglon was produced at Sarah Bernhardt's Theatre, Paris, on March 15, 1900. Madame Bernhardt herself appearing in the title role. Glutty was Flambeau, Calmettes appeared as Metternich, and Marie Louisa interpreted the character of Marie Louise. 2. The first performance in French in this country was given at the Garden Theatre, New York, on Nov. 26, 1900. Madame Bernhardt was L'Aiglon; Coquelin played Flambeau, Desjardins was Metternich, and Madame Moa appeared as Marie Louise. 3. L'Aiglon was translated into English by Louis N. Parker. The first performance was given at the Academy of Music, Baltimore, on Oct. 15, 1900, with Maude Adams in the leading character.

U. C., Schenectady, N. Y.: It is extremely hard for newcomers to break into vaudeville. You may possibly have the best sketch ever written, but you will find it difficult to get a hearing. You might call upon the managers of the vaudeville houses in your own and adjacent cities and tell them just what you propose to do, or rehearse the act if they will listen to it. Sometimes when a blizzard comes on a Monday and trains are delayed several hours, and the regular performers do not turn up, managers in the smaller cities are very glad to make use of local talent. If you watch for the storms and are on hand to fill the emergency you may get a chance, and if your act is really good the manager would be very hard-hearted indeed if he did not help you to secure other engagements.

M. M. K., New York city: 1. Lady Windermere's Fan was produced at the Columbia Theatre, Boston, on Jan. 23, 1893, the New York engagement beginning at Palmer's on Feb. 6. Julia Arthur was Lady Windermere and Maurice Barrymore appeared as Lord Darlington. The cast also included Edward M. Bell, E. M. Holland, J. G. Saville, Walden Ramsey, Edward S. Abelm, Guido Marburg, Mrs. D. P. Bowers, Miss Jackson, Miss Henderson, Miss Barrington, Emily Seward, Miss Urhart, May Brooklyn, and Miss Vialaire. 2. The Importance of Being Earnest was produced on April 22, 1895, at the Empire Theatre. Henry Miller was John Worthing and William Faversham assumed the role of Alcegan Moncrieff. Others in the cast were W. H. Crompton, J. P. Whitman, E. Y. Backus, Viola Allen (Hon. Gwendolen Fairfax), Ida Vernon, Agnes Miller, and May Robson. 3. A Woman of No Importance was presented at the Fifth Avenue Theatre on Dec. 11, 1893. Maurice Barrymore appeared as Lord Illingworth. The rest of the cast comprised Grant Stewart, Edgar Norton, Robert Fischer, Thomas Whiffen, Robert Taber, Damon Lyon, Edwin James, Ada Dyna, Mrs. D. P. Bowers, Constance Leveson, Mrs. Dian Bonicelli, Effie Shannon, Alice G. Cleather, and Rose Coglian. 4. An Ideal Husband was produced on March 12, 1895, at the Lyceum, by a cast which included Herbert Kelcey, Stephen Grattan, W. J. Le Moyne, David Elmer, Frank Short, Ernest Tarterton, Charles A. Goettler, Isabel Irving, Katherine Florence, Mrs. Charles Walcott, Beaula Tyree, Mrs. Thomas Whiffen, and Rhoda Cameron.



THEATRICAL TERM: "Papa."

ASHWELL.—Lena Ashwell, the English actress who is to appear here next season in The Schlamite, will then be making her first bid for favor with American audiences.

NILLSON.—Carlotta Nilsson returned to New York on the Kaiser Wilhelm der Grosse on July 4.

CONNOR.—William F. Connor, accompanied by E. J. Sullivan, sailed for Europe on the Carmania on July 3, to be present at the opening performance of The Prince Chap in London on July 16.

ARBUCKLE.—Macklyn Arbuckle will take out The County Chairman again next season, and will tour his native State of Texas.

HARE.—John Hare is to play Napoleon in the English version of Berton's La Belle Marcellaise when the piece is produced in London.

DOYLE.—Lady Doyle, wife of Sir Arthur Conan Doyle, died at London on July 4. Sir Conan Doyle married, in 1886, Louisa, youngest daughter of J. Hawkins, of Minsternorth, Gloucestershire, England.

MODJESKI.—Ralph Modjeski, a son of Madame Modjeska, and himself one of the most prominent civil engineers in the United States, has been chosen to act as one of the judges in selecting the design for the Grant Avenue viaduct in Chicago.

HACKETT.—James K. Hackett was in Milwaukee last week, attending the performance of Clothes, by the Brown-Baker Stock company at the Davidson Theatre.

WHEELLOCK.—Joseph Wheelock, Jr., has returned from Europe completely recovered from the effects of his recent operation. He will again star in Just Out of College.

BLOCK.—Adele Block has returned from Europe, where she has been spending several months.

GRIFFITH.—Frank Carlos Griffith, for several seasons business manager with Mrs. Fiske, is at his Summer haunt, Poland Springs, Me., where he edits The Hill Top, a handsome resort weekly, and conserves the artistic features of the place.

McLAURIN.—Kate McLaurin, a niece of United States Senator McLaurin, of Mississippi, has been engaged by Henry B. Harris for the Daughters of Men. Miss McLaurin is a great-niece of Aaron E. Brown, of Tennessee, and descended from several of the famous families in the South.

McCLOSKEY.—J. J. McCloskey is at his country home at Monroe, N. Y.

STRINGER.—Arthur Stringer, author of The Wire Tappers, has retired for the Summer to his Lake Erie fruit farm at Cedar Springs, Ontario. Like most amateur farmers, Mr. Stringer does not find his fruit raising a source of any great revenue. He explained this not long ago by pointing out the difference between the so-called gentleman farmer and the every-day farmer. "For it's very simple," said the author over a dish of his Eumelan black grapes. "The first sells what he can't eat, and the other eats what he can't sell." Mr. Stringer has an interesting essay in THE MIRROR this week, in which he takes issue with the traditions as to Ophelia.

LE MOYNE.—It has been definitely settled that Mrs. Sarah Cowell Le Moyne will appear in Browning's Pippa Passes, under the management of the Shuberts and Henry Miller. Mrs. Le Moyne will play Ottima. The production is to be one of the early Fall offerings at the Princess Theatre.

LORIMER.—Wright Lorimer and Carl Ecstrom have sailed for Europe, and will make a tour of England, Norway, and Sweden.

HOLLINS.—Mabel Hollins, who has played the role of Daisy in His Honor the Mayor since the piece had its first presentation six months ago in Chicago, left the cast on Saturday to rehearse for her new part in The Little Cherub. Harry Kelly, on behalf of the organization, presented her with a gold bracelet, set with diamonds. Nella Webb succeeds Miss Hollins in His Honor the Mayor.

KENDALL.—Ezra Kendall, owing to his recent illness, from which he is rapidly recovering, will not begin his next season until about Oct. 1, when he will go under the management of Frank McKee and John H. Flaherty.



## THE USHER



Everybody that follows theatrical matters no doubt expected that George Bernard Shaw would quickly avail himself of the opportunity afforded to him by the decision of the Court of Special Sessions in the case of his play, *Mrs. Warren's Profession*.

The decision was made known at length in the morning papers of last Saturday. In one of the morning papers of Sunday, the next day—to wit, the *Sun*—Mr. Shaw, although far removed from the scene, had this by cable:

The main thing is that the decision states that the exposure of the social evil may lead to social reform. Whatever other comments the Court passed does not matter to me so long as that principle is admitted. According to one paper the Court deems the play disgusting. I shall continue to write similar disgusting things until some definite good is achieved.

The entire blame for the agitation against *Mrs. Warren's Profession* lies in the hands of the New York critics. Their stupidity, inhumanity and scurrilous and obscene language in dealing with the play drove the poor, wretched little Police Commissioner to steps he was reluctant to take. No words of mine are adequate to describe my feelings toward these critics. They should all be gathered in a dustpan and thrown into a dust heap. Had they any sense of decency, they would make a barefooted pilgrimage somewhere or shoot themselves, but I don't suppose they will.

I do not consider the decision of the Court complete unless it contains a recommendation for the imprisonment of all the editors and critics of the New York press who were responsible for bringing about this agitation. The remainder of my life will be devoted to forcing home their disgraceful attitude in this matter. With thousands of women in New York under the adverse influences with which I deal, they had a splendid opportunity of aiding the work, but their stupidity was too great to permit them to see other than sensational phases. In their ostrichlike dulness they imagine they know more about the subject than I do, but when I say a thing is so no sane person will accept their word against mine.

The most scandalous lie they told was that *Mrs. Warren's Profession* was written for the purpose of making money. Any intelligent manager will tell you that a play which is dependent on pornographic situations is doomed to failure. For a week, perhaps, weak, degenerate debauchees may pay extravagant prices to see such a piece and then it is finished. The impression was spread in America that *Mrs. Warren's Profession* was a piece of that character. Its production cost me \$5,000 out of my own pocket, besides incurring the receipts of other plays of mine on tour. Yet those who spent money to see *Mrs. Warren's Profession* in the hope of satisfying their mental lasciviousness have my most profound pity in their disappointment. They must hold me guilty of taking their money under false pretences.

Mr. Shaw never is dull, and he always is strenuous in idea and expression. The New York critics whom he so berates and the alleged insignificance of whom in his mind is plain from his use of the dust pan as a figure for comparison, should not, however, be utterly cast down. Mr. Shaw in his time has said things as bad or worse against the London critical brotherhood, and he is likely to lay it on even thicker in the future upon opportunity.

It will be news to some persons that Mr. Shaw himself bears the burden of production of some of his own plays. That he is willing to put up money for the exploitation of such a drama as *Mrs. Warren's Profession* argues, among other things, for his honesty of belief in the missionary quality of his work.

Still, there is a deal of good advertising in a case like this for other plays of Mr. Shaw's against which the police—who are poor judges of drama at best—can file no objection.

It did not need the remarkable tokens of affection showered upon Ellen Terry by England on the occasion of her jubilee to mark the fact that players in that country, especially players who have grown old in public service, enjoy a closer esteem than players in this country can command from those who enjoy the theatre. From time out of memory the English have given testimony to their remarkable appreciation of actors who have pleased them for any length of time.

The scenes attending the Terry jubilee performance in London, unusual as they may seem to persons in this country, were but repetitions of scenes that have marked other and like occasions in which beloved players were the chief figures.

Commenting on this matter recently, the *Washington Times* said:

That sort of enduring affection for a once great stage character is a trait they have in old England, and as to which we Americans must yield to them. True, crowds have waited long for seats before theatres over here, but only for performances of some one in the height of fame or power. It must be remembered that Ellen

Terry is old, as actresses go, and is now very ineffective for other reasons. But the British public forgets it all and crowds to her benefit with the most beautiful enthusiasm. It proves its right to be called the most devoted constituency on earth. How different things are here! The years that rob an actress of her beauty or power alienate from her all public support worthy the name.

James O'Neill, who is now in Dublin, witnessed with wonder some of the preliminaries to the Terry testimonial in London, and writes to a friend about some of them that struck him as highly amusing, although they emphasized the regard with which Ellen Terry is held by her public: "As early as Monday morning," writes Mr. O'Neill, "a lot of over-enthusiastic people gathered about old Drury to make sure of obtaining seats. And there they camped—on stools, pillows, benches or on the ground. Some brought their sewing, or knitting, or whist boards to pass away the time. Altogether it was the strangest picture I ever saw on the outside of a theatre."

If such scenes were to take place in some small city, where every one is presumed to know every one else, and where favoritism of any sort is more natural, little would be thought of them; but their happening in a great metropolis—in the chief city of the world, with its numberless elements of unrelated interest—simply shows the remarkable homogeneity of feeling that embraces the English actor of great note and the English public.

An interesting article in the *Critic* for July describes Ibsen's life as a drug clerk in Grim-

## FORGOTTEN PLAYERS.

Some time ago I wrote an article for *THE MIRROR*, entitled "Forgotten Playhouses," which roused the ire of my old friend, Milton Nobles, for not mentioning the old players, now forgotten, as well as the scenes of their many triumphs. I will now partially make amends for my forgetfulness, though it will be possible to mention only a few of the "old-timers" who flourished 'twixt the late 'thirties and the early 'forties.

The actor who is uppermost in my memory now is W. F. Gates, or as he was familiarly known, old Bill Gates. For years he was the comedian of the old Bowery. Originally he had been the talking clown of a circus. He was a comedian of no common order, and it was his boast that he and Edwin Forrest had done their act of tumbling in the same ring. He was excellent as a singing comedian, and with the mother of the late Fanny Herring was always welcome in the duet of "When a Little Farin We Keep." Gates was buried about the year 1840 in the old burying ground on the corner of Amity and Mercer Streets, now West Third and Mercer. But when A. T. Stewart purchased the property Frank Chanfrau caused the remains of the old Bowery favorite to be reinterred in Greenwood.

Mrs. Herring, the lady who combined the position of leading woman and first soubrette, was the mother of the late Fanny Herring, and, like her daughter, most versatile. She could play *Lady Macbeth* and *Lisette* in the Swiss cottage, singing all the music in the same way. The leading man was the manager himself, Thomas S. Hamblin, the last

character of Sir Giles Overreach, against the popular Macready, Charles Kemble and Fanny Kemble at the Covent Garden Theatre, must have been something more than that. The demon drink sent him to a grave in Kensal Green Cemetery at the early age of twenty-nine.

Harry Perry is also forgotten: one who, if alive to-day, would command a fabulous salary. Have we any light comedian on the stage to-day who can be rated as a Harry Perry? I don't know of any. I can name any comedian on the stage of to-day, either in this country or abroad, who could hold an audience as could Charles Burke. His late half-brother, Joseph Jefferson, comes the nearest to it. Whether as Dr. Pangloss, Rip Van Winkle, Solon Shingle, or any other character he assumed, Charles Burke was pre-eminent. But, like the rest, he, too, has passed out of mind, as will the present favorites of to-day. So I advise them to buy a portion of good earth and erect a mansion upon it for Betsy and the babies, for, like those I have already mentioned, they, too, will some day be forgotten players. J. J. McCloskey.

## THE SHUBERTS GET THE HIPPODROME.

Lee and J. J. Shubert and Max C. Anderson have leased the New York Hippodrome for a term of ten years. They will begin immediate control of the house and at once begin preparations for next season. The house will be opened on Labor Day, probably with A Yankee Circus on Mars, though no definite plans have been announced as yet. Ed Temple, stage-manager for Thompson and Dundy has been engaged for his former position. Max Anderson, who owns the Columbia and Walnut theatres in Cincinnati, is an experienced circus man, and will most likely have considerable to say about the policy of the house, and especially about the circus and vaudeville features.

Lee Shubert said in an interview that the new lessees realized that in Thompson and Dundy they are following two big men in the amusement field, and that it would be their effort to equal the former management. He said that the acquiring of this house was but the following of a plan started by Sam Shubert, who believed in striving after the biggest things.

The annual rental to be paid by the new managers is in the neighborhood of \$250,000, as the fixed charges are about \$225,000. E. E. Johnson has made a bid for the Sunday night concert privilege, but the matter has not yet been settled.

## SINGER HURT ON STAGE.

Viola De Costa, who plays the title-role in *Mamelle Champagne* at the Madison Square Roof Garden, was slightly injured on Friday evening last just after making her entrance. She is rolled on the stage in an immense bottle made of papier mache, and at a given signal the bottle is broken and the upper portion is hoisted into the flies. Something went wrong with the tackle on Friday evening, and the "prop" fell on Miss De Costa, who fainted and had to be carried to her dressing room. There was a little excitement in the audience, but it did not last long. Florence Major, understudy for Miss De Costa, finished the performance, but the injured singer made her appearance just before the final curtain to show that she had not been seriously hurt, and was greeted with applause.

## JOINS THE MANHATTAN COMPANY.

Leonard Shepherd, who last season was seen in New York as Trivulzio, in *Monna Vanna* in support of Bertha Kalich, and who also appeared prominently with that star in *Therese Raquin*, in the few performances of that play given in other cities in which Madame Kalich was seen has been engaged by Harrison Grey Fiske as a member of the Manhattan company for the coming season in support of Mrs. Fiske, to appear in *The New York Idea*, the new comedy by Langdon Mitchell, in which Mrs. Fiske will be seen in the Autumn. The Manhattan company, which includes John Mason, George Arliss, and William B. Mack, with this addition and others to be made will be stronger than ever.

## MRS. JOHN HAVLIN DEAD.

Mrs. John Havlin, wife of the theatre proprietor, died at her summer home at Far Rockaway on July 5, from heart disease. Mr. and Mrs. Havlin and their daughter, Kate, had come East only a week before in the hope that the quiet and the sea air would restore her health, which had become somewhat impaired during the winter. Mrs. Havlin was the daughter of A. J. Jones, a former well-known citizen of Cincinnati, O. The funeral was held at the Havlin residence in Cincinnati yesterday afternoon. Burial was at Madisonville Cemetery.

## AMONG THE DRAMATISTS.

Theodore Burt Sayre has named the new play he has written for Chauncey Olcott, Eileen Ashmore. The scenes are laid in and about Dublin, during 1804.

The professional version of *Miss Pocahontas* was prepared by R. Melville Baker, Mr. Barnett's collaborator in the first writing.

Representative Kahn, of California, has written the book of a comic opera dealing in the spirit of satire with certain social conditions in America. The music is being prepared by Julian Edwards, and it is probable that the Shuberts will produce the opera in the Fall.

A new play by Edmund Dwyer, entitled *The Round Up*, is to be produced early next season. This is Mr. Dwyer's first play, and is said to be an exceptionally strong drama.



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CLARA MORRIS.

A Striking Portrait of the Noted Actress-Literateur as She Appears To-Day.

stad in his youth. It is written by C. L. Due, who is said to be the only one now living who was intimate with Ibsen at this period of his life.

Ibsen served at the prescription counter of this drug store, which was a gathering place on evenings and Sundays for certain spirits of the town that were congenial. Burying himself by day in this place Ibsen spent his nights and spare time in preparation for his student's examinations in writing and draughtsmanship, and occasionally he took time from good fellowship for landscape painting. Withal, he was very active in these days. When the genius in embryo left Grimstad—a name, by the way, suggestive of his uncompromising steadfastness of later purpose—he wrote in the "family record" of Mr. Due:

If friendship were dependent on a continuous intercourse, then it would be all over between us; but if it be dependent on sympathy and the flight of spirit within the same sphere, then our friendship can never die. Your devoted friend, HENRIK IBSEN.

## ENGAGEMENTS.

Mr. and Mrs. Arthur De Voy (Evelyn Faber), by Al. Woods for the two leading parts in *Confessions of a Wife*.

Mac Stevenson has been specially engaged to play the part of Arrah in *Arrah-na-Pogue*, the play Andrew Mack will use on tour next season.

Ben J. Lander, for lead, and Lettie Kiscaden, for soubrette, in *The Village Parson*.

Joe H. Lee, to play Buttons in *A Man's Broken Promise*.

of the old school of the Kembles. Hamblin in Roman parts, such as Brutus and Virginius, made a striking picture. He was tall and commanding, with a beautiful head of short, curly hair, and neck and shoulders that a sculptor might well envy. Mary Ann Shaw, afterward Mrs. T. S. Hamblin, was the leading woman. Her sweet, flute-like voice, together with her matchless form and features, won the hearts of the old Bowery playgoers of 1840-1849. Another pair of old favorites who must not be overlooked were Mr. and Mrs. C. R. Thorne, parents of the late C. R. Thorne, Jr., of the Union Square Theatre. The Thornes were immensely popular, and no wonder, if beauty combined with talent could render them so.

Coming down to a later period, we find Billy Goodall in the foremost ranks of popularity. As a young hero of the romantic drama he was disputing the crown of glory with Edward Eddy, but his death left Eddy in undisputed possession. Goodall was the John Drew of that period. He cannot be called the matinee idol of that day, because matinees were unknown, but Drew, Faversham, Harlem Kelly, even Corse Payton himself could not evoke such delicate attentions and sweet smiles from the fair sex. Yet his name is never mentioned at present. Yet another forgotten favorite of the 'forties was Joe Kirby. I know it is the common belief nowadays that Kirby was what is termed a "scene chaser." There never was a graver mistake, for the man of twenty-eight years of age who could command the attention of London playgoers for six weeks at the Princess Theatre in the



## TELEGRAPHIC NEWS

CHICAGO.

The Land of Nod Revived—The Alcayde Revised—Plans for Next Season—Gossip.

(Special to The Mirror.)

CHICAGO, July 9.

A revival of *The Land of Nod* began at the Chicago Opera House to-night, and Bedford's Hope, Lincoln Carter's New York success, began its first Chicago engagement at the Great Northern last night. Further notice will be given of both next week.

Thebe, Ben Jerome's vaudeville musical "fantasy," was revealed at the Majestic last week. There are three scenes and about a dozen people in the little company, including William Rock and Grace McArty. The first scene is in a railroad station, the second in Egypt, with a view of the moonlit Nile and the looming pyramids beyond. The last scene is in some sort of mystic chamber hung with black drapery which sharpens the contrast between the costumes of the principals and chorus, who represent a marionette and dolls and their surroundings. At a sort of doorway in the black drapery, center back, stands the principal or star doll, Miss McArty. Half the other dolls are male figures and half girl toys. Rock, as the marionette, winds these up with ratchet effect and sets them about the stage. Then he brings the star doll forward center and presses some black buttons on her chest. She responds with "mama" and "papa" and another remark that should be swiftly eliminated. Singing and dancing follow. At the finish a black curtain is dropped and the dolls stick their heads through apertures. This last scene is the novelty. The second scene on the Nile is beautifully painted, and contains the one notable song, "My Lotus Lady," which is a characteristic Jerome number and very pleasing. William Rock dances gracefully and sings fairly well. Miss McArty is bright, pretty and fetching as the doll and dances very well. The neat and nimble chorus is composed of Bessie Levey, Ruth Henderson, Bobbie Clayton, Evanda Cypress, Sylvia Evelyn, Stacie Mackay, Rose Homering and Isabel Gordon. The matinees have been larger this week than last at the Majestic, and the audience Thursday applauded the act liberally, though they did not seem to understand distinctly what it was all about.

Franklin Fyles' statement in the *Tribune* that "Showmen are as keen now with advertising tricks as they were when Barnum exploited Chang, the Chinese big fellow," has aroused a storm of protest under at least one hat in Chicago. The hat says Mr. Fyles is entirely mistaken. Albert Parkes, who was in those days business manager of Wood's Museum (now Daly's Theatre), went down New York's majestic bay and boarded the noble steam craft which had just arrived with Chang, his sister, Kin-Foo, and an English agent. Mr. Parkes, while returning up the bay, made a contract to exploit the giant three months at \$100 a week, the giant and party to appear daily at Wood's Museum. Mr. Barnum had nothing to do with it. As Parkes, Chang and party landed at the dock a phalanx of managers moved forward, but Mr. Parkes, proudly waving his hand, said, "Too late, gentlemen."

Valerie Bergere's one-act version of *Carmen* was effectively played and handsomely staged at the Majestic last week. Miss Bergere did especially well in the card scene and got a big round of applause. The finish of the act was well played, and her sensational roll plunge down about a dozen steps after she was stabbed, center back, by Hozay, touched the thrill springs of the spine. Several curtain calls.

Coming on immediately after the *Carmen* act, Lew Hawkins pretended he was a detective looking up the stabbing affray, and from them on he was an easy winner of popular favor. He introduced "Waltz Me Around Again, Willie," but—well, probably he can't sing it like Miss King. His up to date stanza about "Willie" Bryan went well.

A new version of the second act of *The Alcayde* was on at the Grand last week. After seeing it the mental tendency is to use a good old parental admonition: "Now you put that right back the way you found it." With such good music for inspiration how can such harsh attacks be made? If the book of *The Alcayde* is essentially or wholly college-made, then the student stands above his sophisticated fixer. Such combinations as wit and grace, humor and cleverness are still possible, and the music of *The Alcayde* cries out for them, not for the irreverent, flippant, slangy trash that has brought musical productions into disfavor. Eddie Heron as *The Alcayde* labored well. In numerous instances when he was not ostensibly at work he let go flashes of humor and good business that had the true spirit of comedy and gave much promise. Alice Hageman steadily improved in the freak part of *Kazooka*, and it seems certain that Broadway will enjoy this oddity. During the singing of the beautiful serenade by Eugene Cowles, who continues to give it just three times and no more in spite of all insistent demands, Florida, his daughter in the story, sits under a tree asleep with a spotlight full on her face. This use of artificial stage effect seems to be out of harmony entirely with the beauty and naturalness of the song and the fine, natural, easy rendition. Mr. Cowles discloses exceptional ability to act such a part as the Gypsy King, and auditors wonder why he hasn't more to do and sing. Joseph Schrode has developed the bear into a notable achievement

in pantomime, but the drinking scene can be toned down a bit. This animal dance is in many respects a great number, a coming feature. The waltz of the cat and the fox is very funny, and the goose and the hare are effective. The music is just right for the central idea.

A new dramatic sketch, *When Justice Is Done*, by Charles Ulrich, of Chicago, was tried out at the Majestic last Friday with Rose Evans and C. W. Hitchcock in the four parts. Miss Evans doubles twin sisters in the sketch and Mr. Hitchcock also plays a double. The story is a Southern incident of the rebellion. For a try-out without scenery or audience, both Miss Evans and Mr. Hitchcock did remarkably well.

Artie Hall, who was reported dead after the earthquake in San Francisco, appeared in *The Mission* office very much alive last week. She is at the Majestic this week.

Newspaper specials here give favorable reports of *Clothes*, by Avery Hopwood (edited by Channing Pollock), as produced at Milwaukee by the Brown-Baker stock at the Davidson.

Frank Denithorne, who gave an admirable performance of *Amos* Brack with Mary Shaw and Donald Robertson at Steinway Hall in Hedda Gabler, is in the city after a season as leading man with Rebecca Warren.

Henry Pemberton will take out *The Gambler's Daughter* the coming season.

Martin Beck and Charles E. Kohl have been in New York again lately working on details of the vaudeville combination to go into effect on September 1.

Manager R. E. Harmeyer, of the Studebaker, has gone up into Wisconsin again looking for more green bass in Green Lake.

The Studebaker will reopen July 30 with William Norris in a new farce, *The Strenuous Life*, by Richard Watson Tully, under the management of Joseph Weber. The company will include Jessie Busley, Lillian Alberson, Hugo Toland, Stephen Grattan, Percy Jennings and Charles Swain.

James O'Donnell Bennett, of the *Record-Herald*, devotes half a column to William Winter, recalling that the famous critic will be seventy years old on July 15. Mr. Bennett says Mr. Winter has "brilliantly and patiently served a beautiful art by the conscientious doing of the work."

Otis Harlan and Elsie Janis are due next week for the rehearsals of *The Vanderbilt Cup*, to follow *Forty-five Minutes* from Broadway at the Colonial.

Sydney De Grey, one of the best entertainers in *The Three Graces*, is preparing for vaudeville with a new sketch.

Henry Keane, who was with Valerie Bergere, will head a company of his own next season.

Martin Beck has secured Ned Wayburn's *Rain Dears* for the Orpheum show.

Sam Burton has finally broken away from York State Folks. He will be featured the coming season in *St. Heller* under the management of Daniel F. McCoy.

A. G. Bainbridge will be with E. J. Carpenter again next season as manager.

Manager Milward Adams, of the Auditorium, has gone to Japan for the Summer, and meanwhile Ed Adams is in charge of Chicago's biggest.

David Henderson was one of those who sifted through Chicago last week.

D. H. Hunt, who will manage the Chicago Opera House after it becomes a stock theatre next Fall, returned from the East last week, and after a visit to Milwaukee in search of a leading woman, left again for New York to complete his company. Judging from what Mr. Hunt has done so far, Chicago has several dramatic treats in store at the Chicago Opera House next season.

William Garen, of Havlin's, St. Louis, was in the city last week visiting friends.

Ben Giroux has done some good advance work for Bedford's Hope at the Great Northern, and the billing is particularly attractive and complete.

George Parsons will continue with *The Lion and the Mouse* company next season. It is understood that the company will be just the same as here when it opens in Boston September 4.

Manager Robert Motta, of the New Pekin Theatre at State and Twenty-seventh streets, gave his first professional matinee last Friday afternoon. All professionals in town were invited, and a special bill was prepared by Stage Director J. Ed Green, late the Mr. Bensley with Ernest Hogan. Hundreds of people were turned away, and those who got in were well entertained.

*The Lion and the Mouse* continues to draw large houses at the Illinois. I am told it has done much better than Little Johnny Jones last Summer.

Clay Clement has moved his office staff into three rooms of the Grand Opera House, and with carpenters and scene painters, is in possession of the Auditorium stage, paint frame and various rooms. Rehearsals for Sam Houston will begin about the middle of August for the production at Minneapolis the middle of September, and Mr. Clement says he will conduct the rehearsals to such a point of completeness that several virtually finished performances will be given before the company leaves the Auditorium. Mr. Clement is putting the finishing touches on the play, and numerous friends in the South are ransacking that portion of the country for relics, flintlocks and other "props" handed down from the days of the unconquerable Sam.

E. J. Carpenter sifted through Chicago on his way to his Dakota ranch. He will be back in a few weeks to begin rehearsals of

his Western Cripple Creek and Little Outcast companies. He has two new productions in hand, but refuses to reveal their identity.

Manager Herbert Duce, of the Garrick, is now editor and publisher of *The Playgoer*, a paper devoted to the Garrick chiefly.

Rumor has favored Chicago with another music hall, this time connecting Thompson and Dundy with the enterprise.

Joseph Kilgour's success in the cast of *The Lion and the Mouse* is being duplicated off stage as a raconteur. I hear that to be a raconteur de julep is a fine accomplishment.

Ravinia Park has had bigger crowds this season than last, showing the wisdom of Manager J. J. Murdoch's re-engagement of Damroch's orchestra. The management of Ravinia is to be congratulated on having induced the Northwestern road to build a station at the main entrance of the park and stop the suburban trains there for the convenience of Chicago patrons. Mr. Damroch is now in the third week of his six weeks' engagement.

*The Alcayde* is to finish its run at the Grand this week, though there is talk of continuing it.

The bills this week: Garrick, Brown of Harvard; Grand Opera House, *The Alcayde*; Colonial, *Forty-five Minutes* from Broadway; Illinois, *The Lion and the Mouse*; McVicker's, *The Clansman*; Great Northern, Bedford's Hope; Chicago Opera House, *The Land of Nod*; Powers', *As Told in the Hills*; Bijou, *For Her Children's Sake*.

Harry Askin, of the Grand, is in New York. Unless he secures some additional attraction the Grand may be dark several weeks after the departure of *The Alcayde*.

OTIS COLBURN.

## WASHINGTON.

The Tyranny of Tears—Genuine Flood at Luna Park—Musical and Dramatic Notes.

(Special to The Mirror.)

WASHINGTON, July 9.

The Guy Standing Columbia Theatre Stock company gives a most interesting performance of Chamber's play, *The Tyranny of Tears*, inaugurating the eleventh week of the best and most successful stock season at this house. Dorothy Hammond, the popular leading woman, returns to the cast after two weeks' illness, and has been accorded the warmest of welcomes. Guy Standing and John Mason have again roles distinctively pleasing to the audience. Confusion is in rehearsal.

Luna Park had a narrow escape during the past week from being put completely out of business as a suburban pleasure resort. The trouble was caused by an overflow of water last Tuesday night—a kind of Johnstown flood in miniature. The big reservoir on the hill, holding 400,000 gallons of water to feed the different amusements requiring water power, gave way owing to the heavy rains. The torrent, sweeping down through the grounds, caused damage to the extent of some \$15,000. Hundreds of park employees promptly cleaned up the park in readiness for the following day's work. Free attractions this week are the concerts of Rosati's Italian Band and on the hippodrome stage and the Four London's acrobatic casting act.

Mary Helen Howe, the celebrated contralto, daughter of the veteran Washington musical critic, Dr. Franklyn T. Howe, of the editorial staff of the *Evening Star*, after spending several years studying in Paris and working abroad professionally, arrived home during the past week. With Miss Howe came M. Felix Gargaglia, a pianist of Nice, France, who is making his first visit to this country. He is a guest of Dr. and Mrs. Howe at their Brookland home.

James Lakaye, the Simon Peter Martin of York State Folks, after one of the most successful seasons of that four-time winner, has been a semi-weekly visitor during the past two weeks, dividing his time between this city and Colonial Beach, Va., where he has river front interests. Next season will be the last of York State Folks, and the season of 1907-08 will see Mr. Lakaye in a new play. Three new plays are now under consideration.

Ira J. La Motte has been re-engaged by Stair, Nicolai, Rife and Kerman to manage the Majestic Theatre, which is excellent news to the patrons of this house.

JOHN T. WARDE.

## PHILADELPHIA.

Forepaugh Stock—The Way of the Transgressor—The Count and the Convict.

(Special to The Mirror.)

PHILADELPHIA, July 9.

Matters theatrical are at a standstill. All our managers are out of town and it is almost an impossibility to gather news in our quiet city.

Bertha Creighton has been engaged for lead-lady next season with the Forepaugh Stock company.

Mrs. Henrietta Behrens, wife of the well-known operatic and concert manager, Sigfried Behrens, died at her home in this city on July 5. Mrs. Behrens was prominent on the concert stage for many years. Among her many treasures are rare portraits, autographs and souvenirs of musical celebrities.

*The Way of the Transgressor* opens the season at the National Theatre on Aug. 20.

Dumont's Minstrels inaugurate their season at the Eleventh Street Opera House on Aug. 25.

Girard Avenue Theatre, under the management of Miller and Kauffman, opens its season on Aug. 18, with Jack Farrell in *The Count and the Convict*.

Parks: Victor Herbert's Band is at Willow Grove. Gatti's Band is at Woodside.

S. FENNEMORE.

## BOSTON.

The Tourists Continue—Stock Companies Prosperous—Summer Gossip.

(Special to The Mirror.)

BOSTON, July 9.

For a time it looked as if there would be one less house open this week, but a quick change of plans was made, and as a result things are numerically the same as they were a week ago.

John Craig makes another interesting change of bill this week and revives the *Last Word*, which was always a strong bill for the late Augustin Daly to conjure with when he had Ada Rehan as his star, but in recent years Boston has had few opportunities of seeing it. The presentation in the revival to-night was admirable in every respect, and Mr. Craig and all the other favorites appeared in characters especially well suited to them.

Another highly revered favorite of a previous generation is revived at the Castle Square this week and admirably presented in deference to the wishes expressed in the voting contest for a repertoire for the opera company. The *Bohemian Girl* has not been so well given here for a long time, and from the reception this evening it would seem that people would tumble over themselves in their rush to get tickets, just as they did all last week with *Pinafore*. Hundreds were turned away, and all the last part of the week each house was sold out long before the performance. This opera season seems to be exactly what Boston has been awaiting for a long time.

The Tourists had the last nights announced at the Majestic, and then came a sudden change of policy, a cancellation of notices that had been written and a substitution of a limited supplementary season. One thing is especially noticeable about this attraction, and that is the richness of the stage settings and costumes. The pictures at the opening of the second act are notably dashing and true to the splendor of India, going far ahead of anything that the Majestic has shown in a long time.

*The Man from Mars*, with Harry Bulger and Helen Hale at the head of the long cast, still continues to do excellent business at the Tremont, and it is very evident that its Summer season will be a long one. Mr. Bulger has added a number of new comedy features, which make his impersonation especially entertaining, and his satire on modern affairs continues to please. It would look as if *The Man from Mars* would take its place among the line of Savage successes.

Camille gives Charlotte Hunt splendid chances at the Bowdoin Square this week, and the work of this young actress in so trying a character is another exhibition of the cleverness which she has already manifested at this house in the past. Her ideal was an original one, excellently carried out. Florence Binley, who played Nichette, had already given the character many times with Nance O'Neil. Charles Miller as Armand was effective, as was Florence Hale as Prudence.

John Craig is going to pay a delicate compliment to Mary Sanders next week by giving her a testimonial at the Globe during the revival of *Our Boys*.

Rose Stahl in *The Chorus Lady*, the amplification of the vaudeville sketch by James Forbes, will be the first attraction of the new season at the Hollis.

William D. Andrews, the business manager of the Park, and his wife, have joined the Summer colony at Onset, and are pleasantly located at the Glen Cove House.

Eugene Tompkins and his bride enjoyed the beauties of Edgartown, as their honeymoon yacht was anchored in the harbor there a good part of the week. Colonel and Mrs. Huguley, father and mother of the bride, sail for Europe to-morrow on the *Ivernia* with the De Molay Commandery pilgrimage.

Mrs. Erroll Dunbar (Helena Sharpsteen) gave a reception at her home on Beacon Street on July 4, in honor of Frances Dike.

George W. Wilson, for so long the comedian at the Boston Museum in the palmy days of the stock company there, is going to star next season in a dramatization of *The Girl From Tim's Place*, by Charles Clark Munn. The dramatization is to be made by James W. Harkins, Jr., in collaboration with the novelist. The character which Mr. Wilson will play is Old Cy Walker, a distinctive New England type.

Rumor has it that W. L. Rowland, manager of the Hyperion in New Haven, will be sent to Boston next season to be resident manager at the Majestic for the Shuberts. In case this change is made E. D. Smith, who fills the position at the present time, will be greatly missed, for his courtesy has won him many friends here.

There came near being a panic at the Bowdoin Square one afternoon last week. A careless youngster threw a lighted match from the gallery, some one shouted "Fire," and an incipient panic was the result. There was no fire, and the fears were quieted after the rush for the exits had stopped. Several women fainted.

John Craig has written to Howell Hansel trying to arrange for a production of *Othello* at the Globe. If Mr. Hansel accepts Lillian Lawrence will probably be the Desdemona.

R. A. Barnet and R. Melville Bane have been rewriting *Miss Pocahontas*, their cadet extravaganza, and late in August it is to be played at Osterville by local talent, real Cape Cod folks, and Summer residents.

JAY BENTON.



## ST. LOUIS.

Madame Sans Gene at the Suburban—Ethel Fuller Plays Zaza—The Runaway Girl.  
(Special to The Mirror.)

St. Louis, July 9.

At the Suburban last night there were many in the audience who declared that they never before had seen Madame Sans Gene. This warranted a more accurate inquiry. It developed that many had seen the famous Sardou play before, but that the manner of the Suburban presentation gave these auditors an entirely new estimate of the work. All of which should prove to unbelievers that between the art of Amelia Bingham and that of Mathew Kipper there is a great gulf fixed. I remember having seen the slender lady trying to play Catherine Huebner and being forced by business circumstances to say something nice about her. Save when I saw and heard Colonel Savage's intonation of Die Walkure I never saw or heard anything quite so grotesque as Miss Kipper in the part of the Paris washerwoman and social politician. However, that's past. Now we have the fair Amelia, who works and plays at the Suburban these warm nights and warmer afternoons as though she never expected to have so good a time again. She has consented, much to the pleasure of the Oppenheimers, to stay with us another week and chooses Mrs. Jack for her farewell. Rehearsals for this rollicking comedy began at the Suburban this morning. A delegation of Memphis, Tenn., theatricalists called on Miss Bingham at Hotel Washington the other day and offered her \$1,000 a week for four weeks at the Southern metropolis; but she had to decline, because her Winter engagement demands her presence in New York immediately upon the conclusion of the present extended engagement. Madame Sans Gene as put on this week at the Suburban will be the biggest of the Bingham successes. Your modest so-called comedy-drama with social excrescences for a basis may be all right for a time; but something really solid and artistic, à la Sardou at his best, fits into the scheme very nicely; at least a record-breaking audience to-night thought so; and from such decision it would be folly to appeal. Walter Edwards played Napoleon fully as well as Augustus Cook. He evidently studied the great Ducheane, who had the part when Madame Rejane showed us how Madame Sans Gene ought to be put on and played. The many other characters were in excellent keeping, the settings fine, the costumes all that could be expected for a mid-year presentation and the company, without an exception, up in their lines.

Final details for the first Summer engagement in the West of Herbert Kelcey and Effie Shannon have been completed at the Suburban. The opening bill, July 22, is The Moth and the Flame, to be followed a week later with Her Lord and Master. Then comes Maud Fealy, who has been turning 'em away nightly at Ilyitch's in Denver, in The Little Minister, Barbara Frietchie and Mistress Nell, the fourth week to be arranged for pretty soon. A grand revival, scenic and sartorial, of Virginia, with the intrepid Walter Edwards in the title-part, is likely to conclude the season. Since Milton and Dolly Nobles left, taking the frosty weather with them, events at the Suburban have been of the twelve-hundred-dollar-a-week profit order. But the Oppenheimers are going to crack on more steam, because they need the money. They don't mind letting me give their hand away to the extent of saying that they are strong after a down-town house for their star-stock scheme, on which they have been incubating these many moons and which they will never relinquish so long as they have or can borrow a dollar.

The Runaway Girl, the piece that last year drew the biggest money at the Delmar, is again the offering at that popular resort this week. All the principals have a chance and none need go beyond their patent powers. John E. Young don't have to work so hard as Flipper, and Frank Rushworth finds himself as Guy Stanley. William Herman West is the "lay brother" this trip, and does considerable walking at that. Eddie Clark is the Pietro Pascara, and a good word must also be said for Billy Riley Hatch as Lord Coodle. Cecelia Rhoda has quite recovered from her injury in falling over a trunk outside her dressing room the other day, and plays and sings Winifred Grey very nicely. The Delmar chorus is a voiceful and sprightly bunch.

Taking a leaf from the great Sorrentino's book, Herr Erlinger, bandmaster, recently discovered by Daniel S. Fishell and Sam Kahl (the latter a seasoned youngster from Syracuse, N. Y.) is putting forth all his soloists at Forest Park Highlands this week. Among them are Otto Neuman, V. Falvello, Victor Trovato, Arthur Kunze, John Bainbridge, H. Harris, Frank Henninger, H. A. Hall, and the leader's near relative, Henry Erlinger. Wynne Winslow, of this city, a vaudeville comedienne of much fame, is the pavilion headliner, and with her are J. Edward Pierce and Marie Roslyn in an operatic act with quick changes; Berry and Berry in an eccentric musicality, called The Crazy Musician; the Ward Trio in a new acrobatic act; Sam Watson's barnyard circus, and new moving pictures. Katherine Bahl, soprano, was well spoken of by last week's patrons. Charles P. Salisbury tells me that notwithstanding "the gate," business this year is breaking all records. He says: "Give people more for their money and more people will come to give you more." And then he adds: "But don't tell Colonel Hopkins I said this."

Maud Rockwell, a San Francisco vocalist,

began a week at the Alps to-night. The orchestra is getting into its Summer stride and makes really acceptable music. Dr. Rosenbecker, notwithstanding his brief leadership, has made a good impression on the men. He knows more about orchestration than his predecessor, John Lund, the major part of whose recent activity has been to direct the Fritz Scheff productions, and this deprives a conductor of every chance to broaden out, and after a while makes him a mere dirigible automaton (I mean automaton). Some regret is still expressed that Helen Bertram should have taken up so much of her time last week with singing such folderol as Dearie and other canned and undated lyrics. Surely the art crime of Adelina Patti, with her farewell, "Home, Sweet Home," is not only contagious, but threatens to be perennial.

Ethel Fuller has thrown down the gauntlet to Mrs. Leslie Carter at West End Heights in Zaza. Although some of the fingers of the glove need mending, yet the part fits the ambitious and self-sacrificial lady, and she is doing very well indeed in it. The cast and supers have a tendency to walk over one another in the first act, but they did the same with Leslie Carter at the Garrick at three times the price of admission, and so honors are even on that score. Miss Fuller induced her leading man, Frederic Burt, to give way to Robert Wayne, who is a great improvement on the former. Rowland G. Edwards assisted the star in getting up the play, and the big cast manage somehow to get through with their allotment. Wayne plays the part of the considerably contemptible Bernard Dufrene with spirit, and Edwards gets much out of Cascart, Zaza's much vexed, much conquering singing partner. Margaret Hatch is a bit too grotesque as Rosa Bonne, Zaza's aunt, but Rosa has always been overplayed, and Miss Hatch is truthful to tradition to this extent. Hugh E. Thompson hasn't the faintest notion how Mounet-Pomblay should be given, which makes his effort amusing. The last act, showing the final leave taking of Zaza and Dufrene, is neatly staged. Robert Wayne, by the way, is a midyear Lochinvar, having just come out of the West, where in San Francisco he played at the Alcazar.

Mannion's this week has Emmons, Emerson and Emmons, Emily Nice, Carrolton and Hodges, McCune and Grant, the La Tell Brothers and the Mannionoscope.

With the country's Fourth of July casualty list at 55 killed and 3,655 injured and returns from outlying hospital wards wanting, St. Louis Summer garden managers have about made up their minds to do their share toward suppressing the natal anniversary nuisance by forbidding, on pain of instant arrest, the use of any and all fireworks on their grounds next year.

J. Gordon Edwards, stage manager at the Suburban, has closed a contract with Rudolf Aronson, whereby he will manage the visit of Leoncavallo, the La Scala orchestra and the soloists of that aggregation at a concert to be given in Nashville, Tenn., some time in November.

William C. Howland, journalist, has been appointed special press representative by Ethel Fuller at West End Heights.

Now the season has again come when the rival Summer gardens are getting up baseball nines and playing fierce games on vacant lots between bedtime and rehearsal. As befits their rank and prosperity, the Suburban nine has knocked competitors all over the lot. I shall spare you the horrible details.

RICHARD SPAMER.

## PITTSBURGH.

Dolly Varden by Nixon Opera Company—Said Pasha by Casino Company—The Parks.  
(Special to The Mirror.)

Pittsburgh, July 9.

The Nixon Theatre Opera company offers Dolly Varden this week at the Nixon. Grace Orr Myers, Lotta Gale, Blanch Hyde, Clara Farm, J. A. Wallerstedt, Horace Wright, Martin Cheesman, John Dunsmuir, Ralph D. Williams and Donald MacKenzie form the new company, and the chorus is about the same as during the first three weeks of the season. Business continues to be fairly good. Next week comes The Bohemian Girl.

Innes's Band has the band pavilion at Luna Park this week; Ella Zuella, wire walker, and the Casino Opera company in Said Pasha are the chief features.

At Dream City Park the Wheelock United States Indian Band, with Edna Hoppe Rosenthal, soprano soloist, the Three Zoellers, gymnasts, and the Diving Horses are this week's features.

West View Park and the traction parks offer their usual band concerts, with small vaudeville bills at some of them.

ALBERT S. L. HEWER.

## CINCINNATI.

A Milk White Flag Revived—Stradella at Coney Island—Kopp's Band at the Zoo.  
(Special to The Mirror.)

Cincinnati, July 9.

Hoyt's A Milk White Flag, which has not been seen here before in many years, was creditably presented by the Chester Park company last night for a week's run. All of the favorites were well cast and a large audience thoroughly enjoyed the performance.

Inness and his band closed a highly satisfactory engagement at the Zoo on Saturday night, and gave way to Kopp's band, a local organization, which is rapidly coming to the

front, and which scored an unqualified success in its opening concert.

Stradella, an opera by Flotow, which has not been sung here for many years, is being given with good effect by the company at Coney Island, under the direction of Oscar Bergott.  
H. A. SUTTON.

## BALTIMORE.

Theatres Closed—Electric Park—Royal Artillery Band—Ford's Opera House.  
(Special to The Mirror.)

Baltimore, July 9.

There is absolutely nothing going on here in the way of public amusements. All the theatres and concert halls are closed.

At Electric Park, in the county, a Keith vaudeville bill is presented at the Casino, which, together with automobile, horse and bicycle races, entertains the patrons who desire to escape the heat and dullness of town. The park has been greatly improved this season and the entertainment presented is worthy of patronage.

The Royal Artillery Band gives afternoon and evening concerts at River View, another county resort. These are well attended and the music is of a high standard.

Ford's Grand Opera House is undergoing extensive repairs, and promises to reopen bright and attractive in the fall.  
HAROLD RUTLEDGE.

## NATIONAL SAENGERFEST AT NEWARK.

Major Carl Lentz, President of the North-eastern Saengerbund, formally opened the twenty-first National Saengerfest of that organization at Olympic Park, Newark, N. J., on July 1. About 25,000 enthusiastic people were gathered to hear the address of welcome, although only about a fifth of that number could be accommodated in the concert hall. After the opening exercises the United German Singers, of Newark, gave a reception concert to their visitors, the chief event of which was the singing of the "Hymn of Welcome," composed by their director, whose other composition, "Adendruhe," words by Fritz Renger, was the bone of contention for the magnificent \$20,000 trophy conferred by the German Emperor.

The Saengerfests always bring out the full strength of the German population wherever they are held, and distinguished audiences were the rule at all the concerts. Baron von Sternburg, the German Ambassador; Senator Dryden, Congressman H. Wayne Parker, and William H. Wylie made informal addresses. But the most noticeable feature of the gatherings was the genuine love of music among the plainer people. Many of their charmingly informal "commers" were held throughout the city, and Newark was given up to songful rejoicing during the four days of the festival's duration.

Besides the large choirs and societies the New York Philharmonic Orchestra, Voss' Orchestra, Corinne Rider Kelly, Maud Powell, Signor Campanari, Frieda Stender, Edwin Grasse, Daniel Beddoe, and Madame Schumann-Heink assisted at the concerts. On July 3 a chorus of 3,000 school children from the public schools took part. They were trained and conducted by Louise Westwood, director of music in the public schools.

In the first-class city prize contest by United Singers the competition was among Manhattan, Philadelphia, Baltimore, and Brooklyn. Philadelphia won first prize, beating Brooklyn by two points. New York came out third and Baltimore fourth. In the second class the competitors represented Long Island City, Washington, D. C., Hudson County, N. J., and Camden, N. J. Long Island City distanced the singers from Hudson County by six points.

In the original organization contests, three classes, the results were as follows: First class—Harmonie, Philadelphia, 115 points, first; Beethoven Maennerchor, New York, 113 points, second; Williamsburg Saengerbund, Brooklyn, 111 points, third.

Second Class—Junger Maennerchor, Scranton, Pa., 117 points, first; Beethoven Maennerchor, Philadelphia, 110 points, second; Einigkeit, Staten Island, 106 points, third; Saxonia Maennerchor, Philadelphia, 103 points, fourth.

Third Class—Schwaebischer Saengerbund, Brooklyn, 110 points, first; Urania Quartet Club, New York, 97 points, second; Schweizer Maennerchor, Philadelphia, 87 points, third; Jersey City Maennerchor, 84 points, fourth; Mozart Maennerchor, Baltimore, 83 points, fifth.

The following were the fifteen societies which competed for the Emperor's prize: Urania Quartet Club, New York; Schwaebischer Saengerbund, Brooklyn; Germania Quartet Club, Johnstown, Pa.; Schweizer Maennerchor, Philadelphia; Thalia Maennerchor, Baltimore; Orange Maennerchor, Orange; Echo Quartet, Brooklyn; Germania Maennerchor, Lancaster, Pa.; Maennerchor, Jersey City; Orange Valley Junger Maennerchor, West Orange, N. J.; Frohsinn, Baltimore; G. V. Eichenkrantz, Baltimore; Friedrich Gluck Quartet Club, Brooklyn; Germania Maennerchor, Camden, N. J.; Mozart Maennerchor, Baltimore.

The Concordia Society of Wilkes-Barre won over all its competitors by a full tally of 120 points, which labels its singing absolutely perfect. The Junger Maennerchor, of Philadelphia, came second with 116 points; the Franz Schubert Maennerchor, of New York, only one point behind the Philadelphians, and the Arion and Germania, of Newark, were fourth and fifth, with 110 and 108 points, respectively.

## THE STAGE IN PARIS.

Theatres Closing for the Summer—Bernhardt's Return—A Dull Season.  
(Special Correspondence of The Mirror.)

PARIS, June 30.

Things are getting worse and worse. The hot weather has set in at last, and as the thermometer mounts upward the number of theatregoers diminishes. Soon there will not be a single theatre open, except the Odéon which, being State supported, will struggle gamely on in company with the Theatre Francaise until the end of July. The advent of the much married Sisovath, King of Cambodia (wherever that may be), has been a godsend to the managers who have been able to induce him to visit their places of entertainment, as the "dusky monarch" sallies forth to be amused, accompanied by all his picturesque suite. This naturally lures the Parisian from his shady café in the Bois, as madame has expressed the wish to see the King and his many wives penned into the royal logs, and as madame's wishes have to be obeyed, Jacques yields with a good grace and buys a couple of stalls, while inwardly cursing the King of Cambodia and all his ilk.

On Monday, this smiling wearer of a crown—I mean of a battered old felt hat (known as a derby, or in London as a "billy-cock") adorned with many precious stones, visited the opera with the royal princesses and all his suite in attendance, and was delighted with a performance of Samson et Dalila in which MM. Alvarez, Noté, Nivette, Chambon and Madame Heglon took part, but I venture to think that what amused this jovial savage more was the ballet, La Maladetta, which followed. In it he witnessed the charming Sandrini and Lobstein, and all the artistes de la danse of the opera. Sisovath is a bit of an expert in dancing—as a critic and patron more than as a performer, for he has brought with him to France a bodyguard of his own weird danseuses.

Some of the young gentlemen who write for the London papers have gone into their usual ecstasies over the return of Sarah Bernhardt, whom they persist in labeling as the "divine." One in particular took the trouble to journey down to Havre in order to witness the arrival of this clever actress, and from there he telegraphed a column of gush to his paper in which he related the wonderful "adventures" that Sarah had undergone in the States, how her train had always broken down, how she had had many narrow escapes of losing her life, and of how some wicked men had made her act in a tent. He also spoke of her "golden voice ringing through the fog" (sounds like the chorus of a comic song), as she called "Maurice, Maurice!" to her son, and how the tears streamed from her "glorious, upturned eyes," as she clasped the aforesaid son in her arms. Oh! Sarah, you are responsible for a lot of cheap gush!

No new plays, naturally, to refer to, but only the melancholy tale of houses closing for the Summer holidays. The Gaiety has put up its shutters, thus interrupting the run of La Micoche Dorée, which will be resumed in September. At the Theatre Sarah Bernhardt L'Aiglon comes to an end this week. Next season the famous Lamoureux Concerts will be held at this house, as the Nouveau Theatre in the Rue Blanche, where they have always been given, will be in the possession of Madame Réjane, who will at last open her own theatre there, having definitely left the Vaudeville.

The Palais Royal talks of reopening on Oct. 1 with a revue in five tableaux, by M. Adrien Vély. How fond the French are of these eternal revues, and how dull they are to the average foreigner, who, naturally, does not keep himself informed as to all that is happening politically and socially in Paris, and in order to appreciate one of these revues one must do so.

In the meantime a different management is running the theatre during July, August and September, with a programme consisting of light comedies and vaudevilles. It is a bold experiment, and I sincerely hope it will answer, as it is really too bad for the visitor with a knowledge of French to be dependent for his amusement on the extremely poor shows that are to be found at the out of door places in the Champs Elysees.

At the Comedie Francaise Maurice Donnay's clever but unpleasant play, Paraitre, will be played until the Summer vacation, and will be revived in October. Donnay deals some hard knocks to the rich middle classes, who wish to shine in smart society and who stick at nothing in order to get into the desired inclosure. It is a fine play, in its way, as it is brilliantly written, and it is well worth seeing.

I have been over in London for a few days, and the other night I went to the opera to see Massenet's Jongleur de Notre Dame, which is about the best thing he has yet done.

NIGHT HAWK.

## ENGAGEMENTS.

Bertha Shalek, for the leading contralto and soubrette roles with the Stewart Opera company for three years.

Wilbur Mack, for Lovers and Lunatics, for the role formerly played by John Ford.

Harrington Reynolds, David R. Young, Jack Webster, Maurice Costello, and Blanche Douglas, to support Maud Fealy in The Illusion of Beatrice.

For Joseph Santley company in Billy the Kid: Paul Barnett, George De Vere, Robert G. Vignola, Sidney Elliott, Thomas H. MacMahon, Gerald Driscoll, Mae Wuerz, and Marion Leonard. Harry H. Leavitt as business manager.



## The Ramblings of An Old Mummer.

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IV.

Shakespeare cannot be played in the modern coat and waistcoat, hands-in-the-pocket style. I saw an example of this at the Prince of Wales's Theatre, London. Mr. Bancroft produced *The Merchant of Venice*, with Charles Coghlan as the Jew, himself as the Prince of Monaco, and most of the other parts played by members of his company. The result was not a success. Unfortunately, I am myself a comedian, and, with the exception of Salvini as Othello, I regard most of the tragic performances that I have seen as extremely amusing. A London critic is reported to have said of the performance of Hamlet by a well-known actor that "he liked it very much; it was funny without being vulgar."

I met Charles Mathews again in Bristol. He came to rehearsal on Monday morning and we started with *Cool As a Cucumber*. I was Old Barkins. Mr. Mathews looked at me and said to Mr. Chute, "Rather young for Old Barkins, isn't he?" "He'll be all right," Mr. Chute assured him. What a performance the Plumper of Mr. Mathews was! The cool audacity of the character was perfect. I can recall his way of saying, "I was just passing and saw the name of Barkins on the brass plate on your door. By the way, Barkins, I'd have that plate cleaned; it looks very bad." And again I recollect how, after suggesting a little luncheon, he poured himself out a glass of wine, and, holding it up to the light, said, "Take a glass yourself, Barkins, it won't hurt you." His natural manner so took me in at rehearsal that at the end of Barkins's speech upbraiding his son for wishing to marry against the will of his father when Plumper says, "You're all wrong; you don't know what you are talking about," I said, "That's how it is in my part, Mr. Mathews." "All right, my boy, go ahead," he laughed. Mr. Mathews also played My Awful Dad. A number of pawn tickets are used as properties. Mr. Mathews took one up, and, calling to Mr. Chute, said, "These aren't a bit like pawn tickets." "You ought to know better than I do, Charles," answered Mr. Chute. "You've had more experience in that line of business." I always thought that Mathews's performance of Mr. Getherwool, the absent-minded man, was one of his most artistic impersonations, though it was not always such a favorite with his audiences, who didn't seem to understand the subtle touches. We were playing My Awful Dad one night to a rather poor house, and Mr. Mathews seemed to feel the coldness of the audience. Several times he admonished us, "Hurry up, let's get it over." After the second act he collapsed completely in a sort of fainting fit in his dressing room, and we couldn't finish the play. He seemed all right the next night. I think the idea that he was perhaps losing his popularity mortified him.

Natural acting seems so easy, and, in reality it is so difficult! You may remember that Boswell, speaking of Betterton's performance of Hamlet, said he didn't think him such a great actor because, in the scene where Hamlet sees his father's ghost, he turned pale and his knees knocked together with fright, just as any ordinary man would have done. Probably had Betterton ranted and raved he would have earned Boswell's commendation. A large proportion of every audience cannot appreciate really natural acting; they have not been educated up to the requisite point. We do not hear much of Shakespeare as an actor, though he is reported to have played Adam in *As You Like It* and the ghost in *Hamlet*. Judging from his advice to the player, he was probably much too natural an actor to be appreciated by the audiences of those days.

I met a leading man once in a small Lancashire town who was fond of playing Hamlet. He was quite uneducated and maintained that the ghost scene should have been played on board ship. "Why?" I asked. "Don't be silly, look where he goes out at the port-hole," replied he. I commend his reading of the following passage to commentators:

Polonius: What follows then, my lord?  
Hamlet: Why, as by lot. (Stamps on Polonius's toe.)

Polonius: God!  
Hamlet: Wot?

I maintain that the leading part in most pieces is the easiest to play, provided that the actor has the requisite physical qualifications and knows the technique—the tricks—of the trade. He generally has the best lines and situations, and the attention of the audience is concentrated upon him because he usually holds the center of the stage. An actor seldom fails entirely as Hamlet, but he may make a mess of Polonius or the grave digger if he hasn't a saving sense of humor. How often, if you ask a person how he liked such and such a play, he will only answer your question by saying, "Oh, Mr. So and So was splendid." Too much star in detrimental to art. The first requisite should be a good play, the second an all-round good performance.

Through an actor suddenly taking his leave, the cast for *Macbeth* was disarranged, and I was told in the morning that I must go on as King Duncan that night, doubling the physician. I defy any one to study the lines of Duncan in an afternoon; the metaphors are extremely mixed, particularly in the speech to Lady Macbeth, beginning: "See, see our honored hostess."

At any rate, I couldn't get the lines into my head; so, taking the bull by the horns, I cut out all Duncan's lines from a small Cumberland Shakespeare and fastened them with tin tacks to the staff generally used by Polonius. They looked like small banners and were probably regarded by the audience as a sort of ancient decoration. Holding the staff in my left hand I read the words from it, to the consternation of poor Bandman, the Macbeth. I don't know much of the German language, but I was given to understand that his remarks were not altogether complimentary.

Mrs. Bandmann, formerly Milly Palmer, was the Lady Macbeth. In the sleep walking scene, when I had to play the physician, I was so shaken up by my previous efforts as Duncan that when she entered I said, "You see, her eyes are shut," instead of "open." It didn't appear a matter of much consequence to me at the time; however.

Mrs. Bandmann, as I discovered next morning, seemed to have regarded the incident much more seriously. In the scene referred to she drew her breath with a sort of sobbing, stertorous sound that gave me the impression she was suffering from an asthmatic attack. I thought of offering her a bronchial troche in my capacity as doctor. I dare say it was very effective—from the front. Mr. Chute, the manager, who was always just, never said

a word to me, though I have no doubt he had enjoyed my performance from his private box, where he sat with Mrs. Chute nearly every night. We called it the Jury Box. He knew that, like Artimus Ward's pianist, I was doing my best.

It must be remembered, in those days, that we played the audience in with a farce; the performance usually began at half-past six, and often did not end until midnight. We did earn our salaries. On the last night of Mr. Bandmann's engagement we played *Richard III*. I played Lord Stanley, and was fairly worn out, for I had interpreted some dozen parts during the two weeks. When Richard said to me, "Where be thy followers?" I promptly replied, "They are in the south." I should have said north. Mr. Bandmann seemed so discouraged by my reply that I took the opportunity to make an exit.

As I went up to the dressing room and proceeded to take off my costume, some one shouted out, "Stanley, you've got to give Richmond the crown."

"Give him half a crown," said I, "I'm off home."

Bandmann was playing Hamlet one night, and, in the last act, where the body of Ophelia is brought in to be buried, a very nervous young man was enacting the priest. When Laertes said to him, "Can no more be done?" he solemnly replied, "No, her breath was dreadful." He should have said, "Her death was doubtful." Bandmann only muttered, "You're a dreadful beast."

The priest in Hamlet seems to be a stumbling block for many beginners. I remember another novice, who, when asked whether anything more could be done, replied, "No, we must pack it up now. We've piled the last trumpet, shards, flints and pebbles on her."

During the slack season, when we had no "stars," Mr. Chute was fond of putting on such old plays as *Jane Shore*, *George Barnwell*, *The Bottle*, or *The Idiot of the Mountain*. He sat in his box and glowered over the agonies of the company struggling with these works.

Among the "stars" whom I supported in Bristol was Miss Wallis, who played such roles as *Rosalind* and *Lady Macbeth*. She always brought her mother with her, and that elderly lady was continually hovering about the wings—rather an airy simile—to hush any sound likely to disturb her daughter. Ada Cavendish was excellent as *Mercy Merrick* in *The New Magdalen*; of which Zira, lately played by Miss Anglin, is another version. Helen Barry, a very handsome woman of the Junoesque style of beauty, was a favorite in *Led Astray* with Harry St. Mawr as her leading man. Miss Bateman's best work was in *Leah*, and the ill-fated but beautiful Mrs. Roushey appeared in *Twixt Axe and Crown*.

Among the male "stars" was J. L. Toole, in *Paul Pry*. I saw him play the same part a great many years afterward at his own theatre in London, but he was only a shadow of his former self. He also played *Dearest Than Life*, the piece in which Henry Irving made such a hit as Bob Gassett; *Tottles*, *Off the Line* and *The Steeplechase*. Mr. Toole was a very nervous man and seldom came to rehearsal. Mr. Westland, who traveled with him, rehearsed us. When Mr. Toole played *Tottles* he was very anxious as to how the performance would go off, and on the fall of the curtain he complimented us all. It seems very odd that his old friend and comrade, Sir Henry Irving, should have gone before. Mr. Toole is still alive, but in very bad health; he lives mostly at Brighton.

Mr. Pennington played *Othello* and other legitimate characters. He had been in the army and was one of the heroes in the *Balaclava* charge; he used to recite the "Charge of the Light Brigade," wearing his uniform and medal. Other noted players were Mr. Compton, a great favorite in Bristol; Joe Cave, who, I hear, is still living, and must indeed be a veteran; and J. K. Emmett, an erratic genius with a charming personality.

We had also a Mr. Frayne, in a curious concoction called *Si Slocum*. I came to the rehearsal of this play on the Monday, though I didn't know whether I was in the cast or not. I asked Mr. Frayne if I was wanted. "Yes," said he, "you play the auctioneer." "I haven't and any part," I protested. "Well," answered he, "have you ever played *Pointdexter* in *The Octoroon*?" "Yes," I admitted.

"That'll do," said he. "The situation is the same, and at the end of the act you draw your shooting iron and fire round promiscuously."

I remember the end of that act; it appeared to be a mix-up of bulldogs, niggers and cowboys, and the amount of gunpowder consumed was awful. Mr. Frayne's brother, Bob, played a negro. The piece was a vehicle to show Mr. Frayne's cleverness with the rifle, for he used to shoot an apple from his wife's head. Unfortunately he at last killed her by accident. There was a dog, and such a dog; the terror of the whole company. Otis Skinner once told me he played in *Si Slocum* when a very young man.

George Clarke also visited Bristol, playing *The Shaughraun*, and with him was Shiel Bancy, who gave a great performance of *Harvey Duff*. A funny incident occurred during that engagement—I wonder if Mr. Clarke, whom I have acted with recently for two seasons with Ada Rehan and with Otis Skinner, remembers it. Wyke Moore, who was playing *Corry Kinchela*, had to get shot during the action of the play and fell to the ground, with his back to the audience. A number of characters rushed on.

"Is he dead?" says one.  
"No," says another; "this pocketbook has saved his life," taking the book from the breast pocket of the prostrate man. Unhappily, Wyke Moore had put the pocketbook in his coat tail pocket, and, when it was extracted from its hiding place the audience, realizing that a shot in that quarter was not likely to prove mortal, laughed uproariously.

Russell Crauford.

### ENGAGEMENTS.

Through the agency of Jay L. Packard: For the Bartley McCullum Stock company, Portland, Me.: Ida Adair, Minnie Radcliffe, Leslie Bingham, Belle Gaffney, Mary Mann, Elliott Dexter, Walter Horton, Joseph Golden, George Fisher, Iver Lowrie, and Pete Lang. For the Weldwood Stock company: Mary Curtis, Helen Davenport, Clinton Hamilton, W. L. Plagg, and Louise Kent. For Sullivan, Harris and Woods: James H. Montgomery, Florence Ashbrook, Stewart Johnson, Bessie Honeman, Arthur Sullivan, Green and Wood, Fred R. Stanton, Harry Stafford, Carroll Pierson, W. F. Cavanaugh, James Keenan, Virginia Howell, Johnny Williams, J. Kernan Krippa, Ray Purcell, Alma Estey, and the Hoffman Brothers. For J. L. Veronee: Florence Johnston, E. Rupp, Robert E. Keene, Burton Churchill, Billy Vail, and Leon Mayo. For Spencer and Aborn: Leah De Lacy, Dorothy Rogers, Forrest Stanley, Hayden Stevenson, W. J. Shea, and C. H. Moore.

## AT THE THEATRES

### Belasco's—The Girl of the Golden West.

The *Girl of the Golden West* finished an eight months' run at the Belasco on Saturday night, which also marked the two hundred and fiftieth performance of the play at that house. The occasion was a gala one, and everybody, from the star, Blanche Bates, down to the concertina player, was enthusiastically received. Applause ran riot after the second act, bringing Miss Bates before the curtain. She delivered herself of a neat little speech in which she thanked the audience and regretted that Mr. Belasco was not present to address the house. Miss Bates, Frank Keenan, Harriet Sterling and a few others continue in their original roles. Thomas J. McGrane, who played Nick, has taken Robert Hilliard's place as Dick Johnson, and gives a manly and vigorous portrayal of the road agent. James Kirkwood is thoroughly capable as Sonora Jim, while Richard Hoyer is no longer "Happy" Halliday, but Nick, the bartender. A few other changes have been made in the cast since the original production of the play. After a rest of four weeks the present company will reopen at the Belasco on August 6.

### Alhambra—Dolly Varden.

Not the least pleasing of the Summer offerings by the Aborn Opera company at the Alhambra Theatre was last week's bill of *Dolly Varden*. The tunefulness of this opera is sufficient to carry it over a good many ragged shouls of bad singing, and when the tunes are well rendered and the characters well acted there are but few musical pieces that can surpass it in charm. The company put considerable vim into their work and a great deal of music into their voices last week, and deserved the persistent encores they received. Grace Orr Myers sang the title-role, filling the character with youthfulness and giving evidence of a well cared for voice. John Dunsmuir as Jack Fairfax infused some comedy into the part of the selfish guardian, and Martin Cheesman gained a good many laughs by his humor in the role of Lord Gayspark. Clara Form as Letitia Fairfax acted and sang extremely well. J. A. Wallerstedt as Captain Belville and Horace Wright as Captain Harcourt were also good. The choruses were rendered with vigor and precision. This week's bill will be Faust.

### At Other Playhouses.

WENT END.—Uncle Tom's Cabin attracted good houses here last week and was well played by the following cast: Uncle Tom, Nell Gray; Simon Legree, Will Chapman; Phineas Fletcher, Richard Thompson; George Harris, Hayden Stevenson; Maria Frederick Maynard, Augustine St. Clair; W. H. Pendergast, George Selby; Harper Melton; Eliza, Beatrice Mende; Mrs. St. Clair, Grace Farrell; Eva, Mabel Shaw; Aunt Ophelia, May Anderson; Cassie, Grace Knowell; Emeline, Marie Cline; Aunt Chloe, Emma Marble; Topsey, Addie St. Alva. This week's attraction is *Oliver Twist*.

KRITH AND PROCTOR'S 125TH STREET.—Northern Lights, with Paul McAllister as John Swift, William Norton as Sidney Sherwood, George Horrell as Wallace Grey, Robert Cummings as Colonel Grey, H. Dudley Hawley as Lieutenant Sherwood, Claude Cooper as Eliza, Beatrice Morgan as Helen Dare, Isetta Jewel as Florence Sherwood, and Agnes Scott as Dorothy Dunbar drew good sized crowds of Harlemites last week. Jessica Cree whistled cleverly between the acts. This week's attraction is *Men and Women*.

MADISON SQUARE ROOF GARDEN.—John J. Kearney replaced Harry Short in the comedy role of Fuller Spice in *Mamselle Champagne*, and Harry Lester Mason assumed a part that had been especially introduced for him. The musical comedy has been improved in many ways since its first production and is attracting excellent patronage.

THIRD AVENUE.—The King of Diamonds, a new sensational scenic melodrama, will have its premiere in New York on Saturday night, July 29, at the Third Avenue Theatre, it having been secured by Martin J. Dixon as the opening attraction. Louis Henschelway, under whose management this melodrama will be taken on tour, is aparing no expense in presenting it upon an elaborate scale, and has secured an exceptionally strong cast. Rehearsals have already been begun under the direction of Horace Mitchell, and seven big scenes painted by G. Croble Gill. The author of the melodrama is Finley Fauley, a well-known newspaper man, who was mainly responsible for *After Midnight*.

### AMUSEMENTS IN BROOKLYN.

The Orpheum closed its very successful supplementary season of light opera on Saturday evening with an excellent presentation of *Paunt*, with Laura Moore, Joseph Fredericks, I. M. Richardson, Anna Lichter, and William Wolf in the leading roles. With the closing of the Orpheum headquarters in Brooklyn have come to a complete standstill, and the public will have to seek the seaside resorts for theatrical entertainment until August.

### SEASIDE AMUSEMENTS.

The bill at Brighton Beach this week is headed by Nat M. Wills and includes Walter Jones and Mabel Hill, Fred Watson and the Morrissey Sisters, the Juggling Bananas, Eleanor Henry, and Herbert Brooks. George Evans is announced as next week's headliner.

Pawnee Bill has added a lot of new bucking horses to his already large outfit, and they have given his rough riders a big job. Some of the men are nursing minor injuries as the result of the propensity of the ponies for getting rid of any body who tries to ride them. The weather has been quite favorable for the past few days and business has been very large.

George Primrose and his minstrels continue to please the patrons of the Manhattan Beach Theatre. His engagement will close July 15, and he will be succeeded by the Wesley-Walton vaudeville company, with May Yohe as a special feature. Manager E. E. Rice is making elaborate preparations for his revival of *The Girl from Paris*, with as many of the original cast as he can secure. Georgia Caine will have the leading role.

The current bill at Henderson's Music Hall includes the Zingari Troupe, Delphino and Delmora, Neesen, Hunter and Neesen, Eddie Mack, Americus Comedy Four, Berg's Six Merry Girls, Willie and Edith Hart, Three Deltons, Melani Trio, Parker's dogs, Minnie Harrison, Mitchell and Marion, Bergere Sisters, Newboys' Quartette, and Florence Lester.

Luna Park, Dreamland and the other resorts are enjoying great prosperity, the Bostock entertainment at the latter place being especially popular.

The usual crop of animal stories came out of the press bureaus last week. The beasts attached to the rival aggregations certainly know their business, and they never let a week pass without contributing material for the facile-fingered men of the press. The prize "stunt" was performed by a monkey belonging to Frank C. Bostock, which is alleged to have run to the Brooklyn Bridge, from which he made a sensational jump. He was picked up by a passing boat and Mr. Bostock began legal proceedings to have him returned to his cage in Coney Island, the finder being reluctant about giving him up. "Emerson," a vicious lion attached to Ferrari's collection, at-

tacked his trainer and had to be clubbed into submission.

"Nellie," Bostock's performing leopard, whose leg recently was broken by the tiger "Tammam," has recovered from the accident. Soon after her leg was put in a plaster cast by Dr. O. T. Archer, "Nellie" gave birth to three cubs, two of which were killed by the mother, leaving a male cub, which is thriving. Dr. Archer removed "Nellie's" leg from the plaster cast last week and discovered the bone had mended well. Within a few days the patient will be ready to return to her work in the arena.

Captain Ricardo, of Mundy's exhibition, got into trouble with a lion and was thrillingly rescued by Col. Mundy himself, who is always on the spot when there is any heroic work to be done.

One of the thrilling stories of the week came from Ferrari's at Brighton. Miss Elsie, the "Jaguar Queen," had a narrow escape from death. While she was taking seven leopards and jaguars through a passageway to the arena, the lights that illuminate the passageway went out. In the darkness the animals sprang at the woman. She bent them back with a training fork until Colonel Ferrari and Fred Lewis went to her aid. She was bitten on the right leg, and her clothing was torn.

On the same evening the lights went out at nearly every resort in Coney Island, and there was a good deal of confusion until the current was turned on again.

There was a small fire in a hotel near the entrance to Luna Park on Tuesday morning, and but for the prompt work of the firemen, the great resort might have become a thing of the past. The damage was confined to the building in which it originated.

The French organizations of New York and the Eastern States will celebrate the fall of the Bastille at Dreamland July 13, the day preceding the French Independence Day. A general procession will be followed by an amateur circus performance.

The Hal Clarendon stock company at Bergen Beach is presenting Dr. Jekyll and Mr. Hyde this week.

### SAID TO THE MIRROR.

EDWIN T. EMERY: "I am still in San Francisco, trying to recover from the recent calamity. This is for the information of my friends, who may have confused me with an actor bearing a somewhat similar name, who appeared a few weeks ago at Keith's, supporting Rose Coghlan."

M. J. HICKMAN: "I beg to call your attention to the statement on page 11 of your issue of June 23 under the heading of 'New Drama Produced.' The article states that *The Man from the Golden West* was produced at the Baker Theatre, Portland, Ore., on June 10. I beg to state that from a glance at the characters in the play I easily recognize this as Edward Rose's play of some time back, which has been played by many of the stock companies and Eastern repertoire companies for the past eight years. The original title of this play is *Jim the Westerner*, and is not a new play, as the herein mentioned statement would lead one to believe."

### PLANS OF MANAGERS.

Cohan and Harris have concluded to star Thomas W. Ross in George M. Cohan's new play, *Popularity*. This is the place that was intended for Nat C. Goodwin, but Mr. Cohan decided that the character needed a much younger man than Mr. Goodwin. *Popularity* will be produced early in September.

George C. Tyler, for Liebler and Company, has secured a contract with Martin Harvey, whereby the English actor will appear in America in Eugene W. Presbury's dramatization of Sir Gilbert Parker's novel, "The Right of Way."

Blaney's attractions will soon be opening again for the Autumn season. Across the Pacific opens at Blaney's Amphion in Brooklyn with the Saturday matinee on July 29; Old Innes of the Boreary will be seen at the Academy, Buffalo, on July 30; Vivian Prescott will appear in Blaney's latest military drama, *Wild Ned*, on August 4 at Blaney's Arch Street Theatre, Philadelphia.

### OBITUARY.

Mrs. Henrietta Behrens, wife of the concert and opera manager Sigfried Behrens, died at her home in Philadelphia on July 5. Mrs. Behrens was prominent in local musical and art circles, and in her early days was noted on the concert stage as a soprano soloist.

Major William Henry Paddock, one of the best known newspaper men in Albany, died at his home there on July 6 from a stroke of paralysis, aged fifty-eight years. During his career as a journalist he had been connected with the staff of every local newspaper, and became locally prominent as a dramatic critic. He also was the author of several plays, and wrote the libretto of the completed comic opera *Contrabandista*, the unfinished part of which was the work of Bernard, of "Funch." It is said that next to Edwin Booth, Major Paddock had the greatest collection of works on Hamlet in existence. For several seasons he was manager of Charles T. Ellis, the actor.

Mrs. Frances Skinner, mother of Olive Skinner, died at Spokane, Wash., on June 27. Mrs. Skinner was known professionally as Florence Bird, but has not appeared before the public during recent years. Miss Skinner was playing famous parts at Spokane with the Byron Douglas company and succeeded in making a host of friends, who have stood by her loyally in her great sorrow. She accompanied her mother's body to Newark, N. J., where the interment took place.

H. T. Barnett, known to the entire theatrical profession of the Pacific Coast as "Fishy," died in Seattle on the morning of June 29, in his apartments at the Detroit House. Mr. Barnett, who was fifty-four years of age, leaves no relatives in the West. His singular nickname was the result of his association with Fish, the actor. Mr. Barnett had in his varied career been an actor, as well as a manager of music hall and theatrical enterprises. He first went to the Pacific Coast in 1894. For a few years he managed houses in Spokane, and later went to Seattle. In 1901 he was the promoter of the Star Music Hall, on Occidental Avenue; with Frank Munroe he opened the Madison Theatre, where the Star Theatre is situated at present. Afterward he went to Nome. On his return he directed the affairs of the Belvidere, in San Francisco; then he became connected with the Elberon, in Portland. Though he was about a year and a half ago, he was almost totally blind at the time of his death. During the past few months, while in failing health, he had been in the employ of Moss Goldsmith. Mr. Barnett was a member of the Elia, the Eagles, and the Foresters of America. The funeral services were conducted under the auspices of the Eagles.

Mrs. Rebecca Swope, aged sixty-nine years, widow of David Swope, died at her home in Stanton Avenue, Millvale, Pa., June 28. She was born in Cambria County, Pa., and her husband died three years ago. She was the stepmother of George and Barton Swope, known in theatrical circles as Rice and Barton, and has been a resident of Millvale for forty years. She is survived by four sons, George, Barton, and John, the treasurer of the Rice and Barton company, and Ernest, who lives at Millvale.

Mrs. Josephine L. Hooper, wife of Max Hooper, died at her residence in this city July 4, of tuberculosis. She was twenty-five years of age and her loss is mourned by a wide circle of friends. The funeral took place on Saturday from Holy Cross Church.

### BARTICO.

CORLETT-JEFFERSON.—William Wellington Corlett and Lauraetta Jefferson, at Cambridge, Mass., on June 4.

FIELDS-WINSTON.—Sol Fields and Julia Winston, at New York city, on July 4.

### DIED.

BARNETT.—H. T. Barnett, at Seattle, Wash., on June 29, aged 54 years.

BEHRENS.—Mrs. Henrietta Behrens, at Philadelphia, Pa., on July 5.

HAVLIN.—Mrs. John Havlin, at Far Rockaway, N. Y., on July 5, of heart disease.

HOOPER.—At New York, July 4, Josephine L. Hooper, wife of Max Hooper, aged 25 years.

PADDOCK.—William Henry Paddock, at Albany, N. Y., on July 6, aged 58 years.

SWOPE.—At Millvale, Pa., June 28, Rebecca Swope, aged 69 years.









## THIS WEEK'S ATTRACTIONS.

## Pastor's.

Collins and Hart, Joe Morris, the Two Pucks, Jeanne Ardelle and company, Cogan and Bancroft, Laredo and Blake, Bert Wiggins, J. A. Driscoll, Louise Campbell, the Henleys, Williams and Pullman, Mlle. Sousa, and Tommy Tompkins.

## Keith and Proctor's Union Square.

Nina Morris and company, Jehan Bedini, assisted by Arthur, Stuart Barnes, Colin's dogs, Palfrey and Hoefler, Arthur and Mildred Boylan and company, Fields and Woolley, Columbia Four, Kline and Clifton, Blanche Everitt, Lassard Brothers, and Brown and De Loris.

## Keith and Proctor's Twenty-third Street.

Marshall F. Wilder, the Four Fords, James A. Kiernan and company, Sabel Johnson, the Three Marcenas, the Edsall-Forbes company, Willa Holt Wakefield, Cooper and Robinson, and the Felts.

## New York Roof Garden.

Seeing New York, with Carrie De Mar, Al Leach and Clifton Crawford, Ned Wayburn's Rain Dears, Sylvester, Jones, Pringle and Morrell, Salerno, Frank and Bob, and the Four Melvins.

## Hammerstein's Paradise Gardens.

Arthur Prince, Machnow, Dronza, Six Musical Cuties, Rice and Prevost, Spook Minstrels, Lalla Selhini, Tom Hearn, Collins and Hart, Ferreros and his dog, Camille Trio, and Sharp Brothers.

## Metropolis Roof Garden.

Josephine Sabel, Royal Musical Five, Three La Mase Brothers, Arlington Four, Sallie Jansell, Mlle. Latina, and the Western Singers.

## LAST WEEK'S BILLS.

**KEITH AND PROCTOR'S TWENTY-THIRD STREET.**—Edward Clark and his Six Winning Widows won the favor of the patrons with their diverting specialty. The girls are fairly attractive, but are not overworked owing to the introduction of Mr. Clark's interesting specialty, in which he gives a lifelike and carefully studied impersonation of the race-track tout. Mr. Clark's act would be interesting, even without his assistants, who are thrown in for good measure. Lillian Thurgate was seen for the first time here in a new pantomime, called *The Burglar and the Dancer*, arranged and staged by E. Y. Backus. The scene is laid in the apartments of a dancer in Paris. She enters, accompanied by an admirer. He takes the liberty of kissing her arm, whereupon she indignantly orders him from the room. He goes reluctantly, and the dancer, in order to divert her mind, changes her dress and rehearses a dance. She removes her jewels and places them upon a bureau, and during her absence from the room for a few moments a burglar enters. He hides behind a curtain, and the rustling of the drapery alarms the woman when she returns. She picks up her ornaments, while pretending to dance, and makes an effort to secrete them. The robber comes out and they engage in a hand to hand struggle in which the woman is tossed overboard when she seizes a pistol that projects from the burglar's pocket, firing two shots at the floor. The youth who had been so summarily dismissed a few minutes before rushes in, grapples with the intruder, and in less time than it takes to tell it hurls him from the window. The dancer is very much relieved and faints in her lover's arms as the curtain falls. The piece is entirely in pantomime, not a word being spoken, and Miss Thurgate acquitted herself most creditably, especially in the dancing episodes. Her costumes are very pretty, and she has spared no expense in giving the little play a proper presentation. Mr. Backus as the burglar and Charles D. Pitt as the admirer assisted Miss Thurgate admirably. The music was composed by Cassius M. Freeborn, and during its interpretation the orchestra was directed by Gus Salzer. The Kita-Benual Troupe of Japanese, who wear remarkably beautiful garments and whose hand-made back drop is said to be worth \$5,000, scored with a number of tricks. Two of them open with a perch specialty that is remarkably daring, and another member juggles five long sticks with great dexterity. Two others do some very good foot-juggling with a small barrel, and the act winds up with more foot-juggling, in which the smallest member of the troupe is tossed about with great skill. The Orpheus Comedy Four are using a special transparent drop that shows a picture while they are singing a new ballad about home and mother. Their comedy business is about the same as usual, except that they have toned down some of the rougher portions of their act, which was very well received. Jack Norworth appeared in his "College Boy" specialty with great success. He has made an important change in his appearance by turning the rim of his hat down instead of up in front. He began with a medley of college songs, and the lines of his rigmorale told a connected story of the misadventures of a collegian who was being teased. It is cleverly put together and again shows that Mr. Norworth believes in keeping abreast of the times. "Holding Hands," Mr. Norworth's own song, was cleverly sung, and the audience manifested an eagerness to whistle the chorus. Robert Van Alstyne and Louise Henry made their reappearance in a revised version of their sketch, *The Ski Skinner Gal*. Mr. Van Alstyne's piano selections and Miss Henry's character work and imitations of Edna May and Vesta Victoria were received with applause. The act winds up with the singing of "Cheyenne" by Miss Henry, who is attractively costumed as a cowgirl. Morris and Morris, a team of eccentrics, who have just come over from England, made their American debut. The material they use made its debut in this country many years ago, under the direct supervision of Blockson and Burns, Sherman and Morrissey and others. Morris and Morris seem to have remembered every good trick they have ever seen done, and they have incorporated them all in their act. Lillian Mills and Elida Morris were extremely pleasing in their miniature minstrel act, and introduced one or two new songs. Carl Herbert opened the performance with some good sleight-of-hand tricks. The attendance throughout the week was excellent.

**PASTOR'S.**—James F. Kelly and Annie Mable Kent headed the list, presenting their hedge-

podge of singing, dancing and comedy, with excellent results. It is hard to entertain an audience on a very warm day, and Kelly and Kent, as well as the others on the bill, suffered on many occasions last week, when even the hardest work went for nothing. Edwin Baker and company were a special attraction, presenting for the first time here a new comedy sketch by Porter Emerson Brown, called *The Bill-Poster*. The scene is laid in a New York street, with a high fence as a background. Mr. Baker impersonates an actor who is forced temporarily to post bills for a living. The major portion of the act is devoted to Mr. Baker's attempts to paste the bills on the fence, and as he is supposed to be slightly intoxicated he has much difficulty in handling the brushes, bills, paste-pot and ladder. Much of this work is in pantomime, and Mr. Baker handled it very well indeed, winning many laughs with his quiet and original business. Gus Ingels, as an Irish street sweeper, gave an excellent character impersonation, and Charles Ross played a minor role acceptably. When the rough edges have been smoothed off Mr. Baker will have an act that should please any vaudeville audience. Lillian Shaw scored with her dialect imitations and her impersonation of Katie Barry. Fred Wyckoff, assisted by Frank M. Gibbons and Helen Christy, was amusing in a skit called *Plain Folks*. Mr. Wyckoff has an exuberant nature and worked earnestly and faithfully for the applause, and his partner, Miss Christy, All Hunter and All did some extremely effective acrobatic comedy stunts that were thoroughly appreciated. One of the best acts in the bill was that of Rawls and Von Kaufman. It is called *Mush*, and has a great deal to do with that homely article of diet. The male member of the team is one of the cleverest burnt-cork comedians that has ever appeared at Pastor's. In his method he reminds one of James McIntyre; he has the same easy, quiet manner, and wins his laughs without an effort. This man's work is a rare treat for those who are tired of the loud-voiced comedians who imagine that humor consists of shouting at the tops of their voices. The Mozarts finished their act with some good long-shoe dancing, but the comedy that preceded it is very, very bad. Others in the bill were Emil Jeanne and Clara Ellsworth, Demonic and Belle, Smith and Regan, Reilly and Morgan, Keene, the juggler, and Mike Scott.

**HAMMERSTEIN'S PARADISE GARDENS.**—The special attraction here last week was the first appearance in America of Dronza, the "Talking Head," which is said to have caused quite a commotion in London by predicting the winner of the Derby. Dronza is a wax head about twice the size of that of the average man, and made to resemble the pictures of Shakespeare. It rests on top of a large box that is filled with pipes, wires and other apparatus that make an imposing show when the "professor" gives his preliminary demonstrations. The "professor" made the usual speech in which he assured the audience that the whole thing was purely mechanical; that there was no dwarf concealed in the box, and that even a photograph to fool the populace. Dronza was strictly "on the level," according to the "barber," who declared that the words that would be spoken by the image were produced by an invention that had taken years of study and research and the expenditure of much gray matter to perfect. When the demonstrator had aired his monologue Dronza was given a chance to show what it could do, but not until commotion from the audience had poured into the "wheelery" in the box. An attendant passed through the audience and helped people to ask questions that were promptly answered by Dronza in a monotonous tone of voice. For those who like illusions of this kind Dronza is about the sort of thing they would like, but it will never cause the general public to rush pell-mell to the theatres in which it may be shown. Machnow, the Russian giant, continued to shake hands, and the rest of the bill contained such prime favorites as Rice and Prevost, the Six Musical Cuties, Tom Hearn, the Spook Minstrels, Collins and Hart, Lalla Selhini, Camille Trio, Ferreros and his dog, and the Sharp Brothers.

**KEITH AND PROCTOR'S UNION SQUARE.**—Gus Edwards' School Boys and Girls topped the bill, and their songs, dances and antics made up a pleasing number. Mr. Edwards' songs were featured in the act. John and Bertha Gleason danced superbly to the accompaniments played by Fred Honihan, who also contributed some piano imitations that quite took the fancy of the audience. Barry and Johnson were seen in a new travesty act that made one of the hits of the week. The scene is laid in a dilapidated railroad station, for which a special scene is carried. The sketch is a wild burlesque on the average melodrama and the lines and situations are amusing in the extreme. Both performers played with great spirit and the result was that the audience was in a high state of glee throughout the act. Another good turn was that of the Kinsons, who do a unique specialty. One of them is a mimic who formerly played alone under the name of Harry Atkinson, and the other is a cornetist of more than ordinary ability. Their combined talents go to make up an act that could be played in any theatre in the world and be sure of pleasing nine-tenths of the spectators. It is amusing and interesting all the way through. The Three Hickman Brothers scored many laughs in their absurd skit, *Who Stopped the Ferryboat*. Sabel Johnson aired her high notes and was liberally applauded. Charles Howard, a Hebrew comedian with a squeaky voice and some good jokes and parodies, was distinctly successful, as his method is quick and gingery. Markey and Moran, made up as an English and a Scotch soldier, respectively, had some good gags in their dialogue. The act differs from the usual sidewalk conversation and is superior to many of its class. Fine acrobatic work by the Eight Allisons, and acts by Little Grace Childers, Miles and Rickard, Le Dent, and Jack and Bertha Rich, made up the remainder of the programme.

**NEW YORK ROOF-GARDEN.**—Sylvester, Jones, Pringle and Morrell, a quartette of singers, discovered by Joseph Hart, were the principal new feature last week. They all have splendid, well-cultivated voices, that they use with excellent effect. There is no horse-play or "comic relief," and the audience seemed delighted with the novelty. The men were recalled again and again, and there is no doubt that they will remain here for the entire season. The Four Melvins did some good acrobatic work, and Frank and Bob and their dog earned a fair share of applause. Seeing New York, Salerno, and Ned Wayburn's Rain Dears continued to please.

**METROPOLIS ROOF-GARDEN.**—The weather last week was more favorable for open-air entertainments than that which prevailed on the opening night of this resort (June 30), and the people

of the Bronx flocked in large numbers to enjoy their new place of amusement. The bill was the same as at the opening, including Billy & Clifford, Klein, Ott Brothers and Nicholson, Countess Olga Rosal, a newcomer who made a hit; Gerlie Reynolds and company, the Grand Opera Trio, the Three Mitchells, and the Four Toledos.

## COLLISION DRAWS BIG CROWD.

The widely advertised railroad collision took place at the Brighton Beach race track on the Fourth of July in the presence of a crowd that numbered between 40,000 and 50,000 people. Even on the biggest racing day that this famous track has ever known there never was such a gathering. The people filled the seats and sides of the immense grand and field stands and were as thick as bees on the lawn. The crowd even overflowed on the track itself, but as the event had been planned to take place several hundred feet away they were in no danger.

The gates were opened at noon, and the way the people poured in was a surprise even to the management, that had looked for a very large attendance. There were not nearly enough ushers to handle the mob, and as a consequence people who had paid for admission only took good reserved seats, and when the rest holders arrived the "squatters" refused to budge and the disgruntled possessors of the coupons had to be content with standing room on the lawn. The collision was advertised to begin at three o'clock, and when the hour had passed and four o'clock had come and gone and there was still no sign of the event everybody began to grow restless. The news was then spread about that the affair would not take place until the people at the races in Sheepshead Bay would have time to reach Brighton. As there were 25,000 people at the races it was expected that a large percentage of them would patronize the sensational exhibition, and the management was not disappointed, for people kept coming through the gates until nearly six o'clock, when the signal to start was given.

A track about half a mile long had been laid straightaway inside the racetrack inclosure. Two locomotives of an old type that had been used in freight yards, were facing each other, with steam up. They had been cleverly painted, polished and trimmed until they looked as though they had just come from the works, and made an excellent showing. The engineers in charge, who were Roy Matthews and "Dare Devil" Dwyer, kept the engines moving backward and forward on the track at intervals during the afternoon, in order to keep the crowd interested. This was all done so that the moving-picture people could get good views. The crowd was also utilized by the man with the film machine, and a lusty-lunged youth, who knew his business, encouraged the spectators to stand up and yell and wave their hats, while the photographer of motion made the most of his opportunities and turned the crank with a happy smile.

When the patience of the crowd was practically exhausted the final orders were given and the two big engines started to meet each other with throttles wide open and a good head of steam on. The engineers jumped for their lives as soon as they had gotten the engines well under way, and this effective bit of stage business lent an additional thrill to the occasion. It was all over in about ten seconds; the spectators saw the iron monsters meet with a deafening report, and then the scene was obscured with a cloud of steam that prevented everybody from seeing the effects of the collision. The crowd was not to be cheated, however, for with an utter disregard of possible danger or inconvenience at least 20,000 persons rushed pell mell across the track to view the wreck at close range. The heavy rainfall of the day before had converted the field into a swamp, and the water in some places was fully two feet deep, but this did not deter the curious throng of men, women and children, who wandered through mud and water until they reached the wreckage. They had in mind there was a mad scramble for souvenirs, and bits of twisted iron, pieces of wood, and evenumps of coal were carried away proudly by the besieging army.

As a business venture the "show" seems to have been a great success. It was the first time such an exhibition had been given in or near New York, and the public took to the idea as eagerly as their fellow-citizens in the West, who are not supposed to be as biased as the residents of the metropolis. A great deal of money will probably be made from the pictures, as over 1,000 feet of film were used in making them. They are being shown for the first time this week at Hammerstein's.

## AERONAUTS MEET WITH MISFAPS.

This is the busy season for balloonists, and while their work has always been popular it is especially so this year, on account of the great interest the public is taking in the problem of navigating the air. During the past few days several accidents to these intrepid men have been reported.

Gordin Wands, who was appearing at Wonder and Milwaukee, and who was to have soared in the Kamm warship, was seriously burned by the exploding of a gas tank while inflating the balloon at the park, June 28. Wands discovered a leak in the tank, and attempted to fix it with a plumber's blowpipe. It exploded and Wands was severely burned with acid about the face and hands, while it is feared he has lost the sight of his left eye.

On July 2 Charles Hillman, who has been making ascensions at an amusement park near Paterson, N. J., for the last two weeks, was probably fatally injured by a drop of 100 feet. He struck across the tunnel which is used to fill the bag and was internally hurt, so that it is thought he cannot recover. He was taken to the General Hospital. The balloon was about fifty feet in the air and Hillman was between two flying rings on which he usually swings and turns as the balloon ascends. Whether he grabbed the wrong cord or something went wrong is not certain. The drop was too short to permit the parachute to open and it fell closed, with the man clinging to it. Hillman was unconscious when picked up. He had made ascensions in Europe and won several medals for his work.

James K. Allen, who started in a balloon on July 4 from Providence, drifted out to sea and after a very exciting trip was picked up at dawn on July 5 by the crew of a fishing boat. In his course he covered 250 miles, and the spot where he was picked up is twenty-five miles from Providence in a straight line. It is a veteran of the war, and is considered almost miraculous that Allen, who is a veteran of the war, was not thrown from the basket and drowned, as he was overcome by sleep during the night and the balloon was tossed in every direction by the shifting winds. All hope for him was lost when the balloon was seen drifting out to sea, but Allen is none the worse for his experience and is ready to try again.

## VIOLET DALE JOINS WEBER'S FORCES.

Violet Dale, the well-known mimic, who has been in vaudeville for the past few seasons, doing imitations of various actresses and actors, has been engaged by Joe Weber for an ingenue role in *The Strenuous Life*, in which William Morris is to be starred next season under Mr. Weber's management. While appearing at a local vaudeville house Miss Dale's specialty was seen by Mr. Weber, who was so favorably impressed that he made a mental note of Miss Dale, and as soon as he had an opening to suit her talents he made her the offer that she has accepted.

## NEW ACT TO BE PRODUCED.

Carlton Macy and Maude Hall will present for the first time on any stage their new one-act comedy, *The Maple and the Jay*, written especially for them by Edward Weitzel, at Proctor's Theatre, Newark, July 16. Miss Hall as "Lila" from the Bowery, will have an excellent opportunity for new character work, and Mr. Macy as a New England farmer has a part that is also said to be effective.

## EVA WILLIAMS.



Eva Williams, whose picture appears above, and her partner, Joe Tucker, will soon begin their vaudeville season. They will remain in that branch of the profession until January, when they will very probably sail for Europe to appear in a London production for which they have a very flattering offer, the managers concerned being most anxious to secure Miss Williams for the title role, which fits her personality to perfection. The engagements they have booked for the next few months include Chicago, where their pretty sketch, *Driftwood*, has not yet been seen, and where they hope it will duplicate its New York success. In this playlet Miss Williams is seen at her best, and her moving portrayal of the woes of the little city wail who is sent to the poor farm is one of the most artistic bits of work in present-day vaudeville. Miss Williams and Mr. Tucker are spending the Summer at their home near Boston.

## ODD LAUGH BREAKS UP ACT.

It does not often happen that a comedian is disconcerted by arousing too much laughter. As a usual thing the men whose business it is to provoke mirth are never thoroughly satisfied unless every person in the audience is in paroxysms of delight. However, an incident that happened at Hammerstein's Paradise Roof-Garden on Tuesday evening last proves that laughter must be of a certain even quality, or else it will jar upon the super-sensitive nerves of the comedy artist, if he happens to be susceptible to annoyance.

The garden was crowded with people on this occasion, and when Rice and Prevost made their appearance they were given a very cordial reception. Their act had no sooner begun than a man in the front of the orchestra seemed to be entirely carried away with the antics of James Rice, although he is rather quiet at the beginning of the act, and does not start to be really funny for several minutes after the curtain rises. The man in the audience, however, as soon as he saw the funny make-up (being an Englishman) made up his mind that the act was a "button-buster," and started in to whoop. Those who heard his laugh say it was a cross between a steam whistle and a tin whistle. At times it would get completely beyond his control and would emerge in one long wail. The laughter soon monopolized the attention of the audience, and Mr. Rice's face, even through his make-up, showed great annoyance. He concluded that the man was gaging the act, and he ordered the curtain rung down, declaring that he and his partner could not finish their turn.

The stage-manager rushed Machnow, the giant, on the stage, but the audience would have none of him, and demanded the return of Rice and Prevost in positive terms. Mr. Rice finally came before the curtain and said a few words to the effect that he and his partner could not continue their performance under the circumstances. Meanwhile a special officer was looking after the "Man with the Laugh," who protested that he had intended no offense to the performers, and added that when he enjoyed anything very much he could not laugh in any other way. He promised, however, to try to restrain himself, and when the matter was explained to Mr. Rice he consented to finish his turn. The distributor kept his tongue between his teeth while Mr. Rice was tangling himself up in the chairs and doing his other tricks, and allowed his laugh to work internally. It turned out later that the laughter is an engineer employed on the construction of one of the new tunnels under the East River.

## A SINGHALESE DINNER.

Major G. W. Little, better known as "Pawnee Bill," who is spending the Summer at Brighton Beach and incidentally entertaining thousands of people every day with his Wild West entertainment, which also includes performers from the Far East, issued some invitations last week to a genuine Singhaiese dinner, that was served on Thursday afternoon at five o'clock in Major Little's private dining tent in the rear of the Indian village. The meal was cooked and served by Singhaiese, precisely the same as they cook and serve one in Ceylon. John D. Carey and Tony P. Mason, the press representatives, were on hand to interpret and explain things for the benefit of those who found it impossible to pronounce the names of the strange dishes that were placed before them. The chef of the occasion was named Pu-jun-gita, and his assistants were Hsu-wa, Kee-dah, So-Bennah, Pes-nah, So-randa, So-Marah, and Aphid-dannungel. Buzumph also took charge of the waiters. There were about twenty-five guests present, and they enjoyed themselves hugely by making wild guesses at the exact ingredients of each course. In spite of the odd names printed on the menu cards the visitors went at the food bravely, and when it was all over they agreed that they had had a very good meal. One of the especially fine features of a Singhaiese dinner is that there are no after-dinner speeches. A clubman in the party, who has suffered much during the past thirty years from post-prandial oratory, remarked that we could learn a thing or two from the people of the "effete East." It is rumored that the Indians connected with the Pawnee Bill aggregation have arranged to give a similar "blow out," at which the special feature will be the red man's favorite delicacy, frankfurters in their original form.

## WHITE CITY IN THE COURTS.

Mortgages amounting to \$225,000 on the White City at Cleveland, O., are being foreclosed by the Cleveland Trust Company, acting as the plaintiff in a suit which was begun last week. The amusement park covers a plot of eight acres, occupied by the ruins of buildings of every description, most of which were burned in a big fire some time ago. It is reported that Marie Dressler is a heavy loser in the venture, as she was a large stockholder in the enterprise, that promised to pay the investors large returns. The fire, however, destroyed the hopes of those who had put their money in the scheme, and the present foreclosure proceedings will probably wipe them out completely. If the place is ever rebuilt a new company will probably have to be organized.







## CHARLES L. CRANE.



Photo by Newman, Dick.

Above is a picture of Charles L. Crane, who is prominently identified with amusements in Coney Island. Last Summer he managed and produced "Hell Gate" at Dreamland, which closed and is still coming money. This Summer he is in charge of "Hell Gate" and is also managing an attraction called "The End of the World," which is within the gates of Dreamland, and was conceived, staged and produced under his supervision. It has already taken rank as one of the season's sensations and will make a big profit. Mr. Crane is a clever actor as well as an astute manager, and last season played the juvenile lead in David Higgins' "His Last Dollar." During the coming theatrical season he will manage the Eastern Art Cripple Creek company for E. J. Carpenter.

## B. F. KEITH CELEBRATES ANNIVERSARY.

B. F. Keith celebrated on Friday last the twenty-first anniversary of his establishment of the continuous vaudeville idea. On July 6, 1885, at the Gaiety Music on Washington Street, Boston, Mr. Keith gave the first continuous performance as an experiment. The entertainment began at ten o'clock in the morning, ran until half-past ten at night, and was a success from the start. For many months previously Mr. Keith had laid awake nights, after working hard all day, figuring out the continuous plan of entertainment. Nobody had any faith in it except its originator, and when the idea was broached to the owners, nothing but derision from the knowing ones, who did not believe that such a radical departure could be made to pay. That it did pay, however, and pay handsomely, is proved by the fact that at the end of twenty-one years Mr. Keith is a millionaire, the owner of several of the handsomest theatres in the world, and has plenty of leisure time to spend on his superb steam yacht *Cosmos*, cruising about the waters of the Atlantic Coast.

Performers of to-day who would turn up their noses at the very thought of doing "three shows a day," were very glad to get employment from Mr. Keith twenty-one years ago at very reasonable salaries, and appeared six times between the hours of rising and going to bed. Some of those who were favorites during the early years of the continuous, and who have since achieved fame and fortune, are Joe Weber, Lew Fields, Russell Brothers, Sam Bernard, Rogers Brothers and dozens of others. "Sam" Hodgdon, who is chief booking agent for Mr. Keith and the country at large, was the "lecturer" for Mr. Keith in the strenuous days, and he opened the first continuous performance with a lengthy dissertation upon the curies that formed part of the equipment of the music. At two o'clock in the afternoon of the first day, when the second "show" began, Mr. Hodgdon balked at the idea of going out again and facing the same people who had listened to him early in the morning. However, at his employer's earnest solicitation he faced the music (a piano) and delivered his lines bravely. The real meaning of the continuous idea seemed to break in upon the majority of those who had been in the house for four consecutive hours, after they had heard Mr. Hodgdon's lecture a second time. They suddenly thought themselves that they had had no lunch and, moreover, that it was not right to retain the seats that others were waiting for, and one by one the first audience slipped out into the open air to spread the glad tidings to their Boston friends that there was a theatre open to which one could go when he liked, see as much or as little as he pleased, and leave when his inclination prompted him.

There were some people, however, who would not leave the theatre from the beginning until the end of the performance. They seemed rooted to their seats, and it was for their especial benefit that the "chaser" was introduced into vaudeville. A "chaser," in the parlance of the vaudeville, is a performer whose act is so bad that it literally chases people out of the theatre. Even the most hardened stayer got nervous when the "chaser" came on, and after watching the distressing antics of the actor or actress for fifteen minutes he would take his hat and run. The "chaser" was especially valuable on holidays, when it was imperative that the house be emptied after every complete turn of the continuous "wheel," in order to make room for those clamoring for admittance. The "chaser" seemed to be able to make people realize that they had homes and other business to attend to, and his services were highly prized by the management. There are still some "chasers" in the profession, but their day of usefulness in the first-class houses is past, and they find employment on some of the minor circuits, where they are billed as "feature acts," the programme never failing to mention that they had formerly appeared at Keith's.

It did not take long for the patrons to become accustomed to the new plan. People began to inquire at what hour the various sections of the entertainment began, and they would choose the time that suited them best. It was no uncommon thing for the little theatre to be filled long before 10 o'clock in the morning with people from the outskirts of Boston, who had come to town to shop and have a good time. They would enjoy the vaudeville entertainment for three or four hours and still have a whole afternoon to do their shopping, with time to spare to reach home before sundown. The early opening hour was abandoned some years ago, as some little bird whispered to the farmer folk that it was not fashionable to attend the "milkmen's matinee," and the attendance before noon dropped off so that it was found unprofitable to give the early sessions.

Mr. Keith has every reason to be proud of his success. He has done more than any man in the United States to bring the variety business out of the depths into the prominence and popularity it enjoys to-day. His one special hobby, cleanliness, both in the material offered on the stage and in the appearance of his theatres and employees, has done a great deal toward bringing about the present state of affairs. The amount of money he has expended during the past twenty-one years for white paint, soap, scrubbing

brushes, brooms, dusters and in wages paid to cleaners, would make a total that would astonish those managers who think that "a lick and a promise" is enough to make a theatre presentable.

The performers who have appeared at the Keith theatres have always been watched with the strictest care, in order that not even a word or gesture might be used that would offend even the most fastidious patron. There are those who think that Mr. Keith has been over-scrupulous in this regard, but the fact remains that he built up a marvelous following, and among his best supporters from the beginning were clergymen, who were not ashamed to be seen even by members of their own congregations, enjoying the harmless fun at a Keith theatre. Mr. Keith would not even countenance the use of such words as "slob," "son of a gun," "lar," and other common expressions, and the use of even the mildest form of profanity was equivalent to a cancellation of an engagement. In the matter of costumes he has always been very particular. Comedians who imagined that dirty, patched clothes and an unkempt appearance helped to amuse an audience were soon convinced to the contrary, and the result was that neither the eye nor the ear was offended at any of the Keith houses. Many a performer who is earning a big salary to-day owes unlimited gratitude to Mr. Keith for putting him on the right road when "polite vaudeville" was in its infancy, and when it cost Mr. Keith many a weary hour of hard work to knock politeness into it with a club. Now that the evening of his life is coming on Mr. Keith may well take his ease in his steam yacht and look back with satisfaction upon his life work. Others have taken up the work that he established on so firm a footing, but they will never be able to improve upon his original idea of giving the public a good, clean, bright entertainment at a reasonable price.

## JEROME'S NEW ACT PRODUCED.

Ben M. Jerome has been at work for some weeks putting the finishing touches on a one-act musical comedy called *Thebe*, which he wrote in conjunction with I. L. Blumenstock, and it was given its first presentation last week at the Majestic Theatre, Chicago's finest temple of vaudeville. At the opening performance there were no less than 400 of Mr. Jerome's brother Elks in the house, and when the curtain fell on *Thebe* they called vociferously upon Mr. Jerome for a speech, and when he had reluctantly complied a committee came forward and presented the blushing and perspiring composer with a handsome baton. It was a great night for Chicago and also for Mr. Jerome, who has tasted the sweets of success in the past, having composed the music for many popular musical comedies. The scene of *Thebe* is laid on the river Nile, but the story is soon lost sight of in the mass of tawdry melodies with which the composer has interrupted the action every few minutes. Reports are to the effect that in this piece Mr. Jerome has excelled himself, and the small boys of the Windy City have already shivered "Waiting at the Church" in favor of one of the new Jerome tunes. The leading roles were assumed by William Rock, identified with many of Richard Carle's productions, and Grace Mcarty, who has risen from the ranks of the chorus especially for this production. They were assisted by a chorus of eight especially selected girls.

## HERRMANN'S SUMMER TOUR.

For the first time in ten years Herrmann the Great has missed his annual vacation in Europe and is making a short tour through Nova Scotia, Cape Breton, New Brunswick, and Newfoundland, combining pleasure with business, magic and mystery with fishing and shooting on the side. The season, which opened in Sydney, C. B. July 2 (Dominion Day), will end at Montreal on Aug. 13. During his travels Herrmann will visit towns to which no wizard has ever ventured. He will carry his company through these remote parts by train, but as some towns are only accessible by water he has chartered a small steamer, which will be freighted with lions, rabbits, guinea-pigs, mind-readers, Hindus, to spread the fame of Herrmann in territories yet unconquered. He will display his marvels in theatres in the largest towns, but in one town at least he will use, like his countrywoman, the great Sarah, a tent. This has been made especially for him and goes along with the other paraphernalia. From indications the tour will be a huge success.

## MRS. BAILEY FILES A BOND.

Surrogate Silberman, of Westchester County, on Thursday last issued temporary letters of administration on the estate of the late James A. Bailey, the circus owner, pending a settlement of the contest begun some weeks ago by two nieces and a grandnephew of the testator. Ruth L. Bailey, the widow, is appointed temporary administratrix of the estate, and has filed a bond for \$1,000,000. She will have entire charge of the estate until the contest is settled. By the terms of the will the contest was left to Mrs. Bailey, who was also appointed executrix.

## A LONG SEASON BOOKED.

The Three Hickman Brothers, who appear in a comedy act called *Who Stopped the Ferryboat*, which title has nothing at all to do with their sketch but was chosen in order to cause a little talk, have filled their date book with a choice collection of engagements for next season. They will not have to worry much about ferryboats or trains next season, as the jumps between dates are short, some of them being easily made by the expenditure of a nickel and the judicious use of transfers.

## NO BIG BILLS FOR NORTHWEST.

The cities of Portland and Seattle will have to get along for another season at least without seeing the big stars of vaudeville, as the scheme for establishing Orpheum theatres in the places named has been abandoned. John Cort, President of the Northwest Theatrical Association, has made the announcement. The reason the plan failed is that the managers of the houses needed placed too high valuations upon their properties.

## MILDRED HOLLAND IN VAUDEVILLE.

Mildred Holland, well and favorably known as a dramatic star throughout the United States, is booked to make her first appearance in vaudeville this week, at Shea's, Buffalo, in a comedy sketch especially written for her. Miss Holland's popularity is especially strong in Buffalo, and the management of Shea's was only too delighted at the chance of securing her services. She is supported by J. J. Dwyer, who also has a great following in the city by the lake.

## AL. PHILLIPS IS BUSY.

Al. Phillips, who has won distinction as a leading man with several well-known stock companies and who has also played important parts in a number of productions, has decided to enter the vaudeville ranks for the Summer. He has secured a travesty sketch called *Football Fun*, and will open at Proctor's, Newark, N. J., July 23, with Proctor's, Albany, N. Y., and the Farm, Toledo, to follow. He will remain in vaudeville until Sept. 3.

## NEW DETROIT HOUSE FOR BURLESQUE.

The new theatre that has been building for some time past in Detroit will be devoted to burlesque and will be booked by the Columbia Amusement Company. Various rumors have been in the air ever since the building was started as to what the destiny of the house would be, but no one except those in the secret suspected that it would be used as a home for burlesque. It will be called the Gaiety.

## A TRIBUTE TO JOSEPHINE COHAN.

The men of the South are notably chivalrous, and the dramatic critics of the Southern papers are no exception to the rule, as the following unique tribute to Josephine Cohan, written by Hugh H. Hume, which appeared in the Memphis *Commercial Appeal*, when Miss Cohan was leading woman with the Rogers Brothers, will show: "You may spread color over the stage, explode harmony to a dangerous degree, and throw out jokes relentlessly and not astonish a local audience, but so long as you have a striking feature and that feature is a woman there will always be an appreciative response from the front. The Rogers Brothers haven't a great show, but in front of it, like a flagpole in a mud swamp, is a superlatively fine girl. She possesses a fine presence and danced herself into the sunshine of a popular success last night in a dance all her own. Her name is Josephine Cohan. If good old John Endicott and Governor Winthrop could have looked down on Josephine Cohan as she whirled about the stage they could understand how great has been the evolution since the time that witches were whipped at the cart's tail, for these same witches now lead us captive at their chariot wheels, and the dance of death has been changed to the dance of love. Ideas have broadened and culture has paved the way. We thought we knew what dancing was and what Terpsichore could accomplish, and were confident that Fanny Ellsler and Bonfanti and their successors comprised the whole secret of the matter. Dancing then pertained to the sphere of the lags; the more lags, the more dance; the loftier the kick, the higher the art. Our elders sat in the front row and our youth congregated at the stage door. It was magnificent, but withal we were not entirely happy. The human soul is infinite, whereas tight and gaudy skirts had their limitations. No proportion could be established between the component elements of the problem. To stand on one toe, to walk on two—these were achievements; but man cannot live on toes alone. Vaguely we surmised that our development was arrested. A pensive sadness, a pervading gloom, a secret disgust successfully suppressed, our heart. When the apple is fully ripe, it falls. When the chrysalis is mature it bursts, and behold the butterfly. When tight and gaudy had done their work, the time gave birth to a more gracious disposition, and so it is, and Josephine Cohan, without opening her lips save to smile utter a more and fascinating language—a language which can be understood without any explanation—a language old as history and as winning as a beautifully moving woman can make it. Her dancing indicates artistic symmetry and subordination. She is the corolla and the perianth of the Rogers Brothers' floral display. To describe her dance is impossible. There is just a glimpse of fine, smooth limbs, a flash of shifty fingers, a whirlwind of poetic motion, a flash of unwinding feet, a dawning view of shimmering silk, and her dance is over."

## NO INJUNCTION FOR MELVILLE.

The case of Frank Melville against the United Booking Office of America and J. A. Moros, manager of the Red Raven Cadets, was decided on Saturday in the Supreme Court by Justice Blanchard, who ruled that the plaintiff was not entitled to a permanent injunction. Melville alleged that he had booked the Red Raven Cadets to appear at the Valley Theatre in Syracuse, and that the alleged theatrical combination had conspired with Moros to induce him to violate his contract and had threatened that if the act was presented in Syracuse that it would be barred out of the majority of the other vaudeville houses in the United States. Judge Dittenhoefer, who appeared for the defendants, asserted that there was no conspiracy; that the contract between Melville and Moros was unfair and inequitable, and that the Red Raven Cadets' act was not of a unique or extraordinary character. The Court ruled that there was no proof of a conspiracy in restraint of trade. The decision is of great importance to vaudeville performers, as it establishes the new member to be legally defined as not a trust. The climax was put upon Mr. Melville's troubles when the trustee company that controls the Valley Theatre in Syracuse cancelled its contract with him and transferred its business to the opposition. Mr. Melville has brought suit against the company for breach of contract. He declares that he will fight the whole matter to the bitter end.

## RASH WILL HAVE TO REST.

The injury sustained by Philip F. Nash, reported in last week's *Mirror*, turns out to be more serious than was at first supposed. The physicians have made a second examination and discovered that one of the bones in the patient's foot was broken, which will prevent him from using the member for several weeks. Mr. and Mrs. Nash have gone to the home of the latter's father in Albany, where they will remain until Mr. Nash is able to resume his work at the Keith offices in the St. James Building.

## VAUDEVILLE JOTTINGS.

Pauline, the dancer, had a narrow escape from serious injury a few nights ago at the Highlands in St. Louis. A heavy ladder that was leaning against her back wall became dislodged and fell. A stage hand, caught the ladder as it fell, and in doing so hurt her wrist slightly.

Louise Montrose and her Auto Girls have been engaged for the company supporting Arthur Dunn in the Little John next season.

The publicity department of Keith and Proctor's has issued a booklet, the title of which is "Historic Vaudeville." It contains much information of use to visitors to the Hub, and is distributed gratis.

The Oricheta, a miniature ballet of Japanese coloring and design, will be staged on the New York Theatre Roof after the run there of *The Rain Dears*.

Sylvester Jones, Prindle and Morrell, who comprise the quartette now at the New York Theatre Roof, have been engaged for next season by Joseph Weber for his music hall. Their engagement will be the next extravaganza.

Billy Wink, for many years the clown of the acrobatic team of Wink and Mack, is acting as stage manager at Lincoln Park Theatre, New Bedford, Mass. Mr. Wink had to temporarily abandon work as a performer owing to a painful injury to his spine.

The Hindola, hoop jugglers, have just returned from a six months' tour of Central America, returning by way of Mexico City and Texas. They opened at Highland Park, Houston, and Texas, where they engaged a continuous engagement of three weeks, during the last of which they were featured. They are booked to follow.

They are booked to follow.

Ed Fields, a brother of Lew Fields, and Julia Winston, were married in this city on July 4. The ceremony was largely attended by relatives and friends, and numerous presents were received, including a fine set of silver from brother Lew.

Grace Emmett has a new sketch called *Mr. McFadden at the Phone*, written for her by James Connor Roach.

Bert Leslie, formerly of Leslie and Dally, will present a new sketch called *Hogan's Vigil*, next season, supported by Mae Baker and Burrell Barbareto. Macknow, the giant, underwent a slight surgical operation last week, but made his appearances at the Hippodrome in the least, and his great appetite was not impaired in the least, and Mr. Macknow's hand "guest," who eats as much as the average family of ten people.

Alice and Hortense Nelson send greetings through Tus Minna to their friends in America. They are traveling in Europe, and were in Italy when last heard from.

Frank Murphy and Jack Magee have signed with Harry Williams Imperials to do their specialty and burlesque July 10. They will start successful, having only been together less than a week. Magee's prize bull dog "Monarch" was killed last week from a bite by a veterinary, as it was suffering from a fever. It was well known in the profession, having accompanied Mr. Magee last season when he was with The Yankee Doodle Girls.

Ashley Miller and Ethel Browning (Mrs. Miller), who have been spending the early Summer down on Long Island, will return to New York to complete

## MAGGIE CLINE RECOVERING.

Maggie Cline, "the Irish Queen," who was seriously injured by being thrown from her carriage, through the carelessness of the chauffeur of an automobile that collided with her vehicle, is on the road to recovery at her home in Red Bank, N. J. She has been confined to her bed for over a month, but is now able to sit up for a few minutes every day. Her physician expects that she will have fully recovered by September, when she will return to New York to delight her thousands of admirers with her inimitable rendition of "Throw Him Down, McCloskey," and the other dainty ballads with which her name and fame are identified.

arrangements for the coming season, early next week. They will open in Mr. Miller's new sketch, *Filled*, at Proctor's Theatre, July 23.

La Marche, the "Female Buster Brown," is securing a great success on J. A. Blais's circuit of Eastern parks, with her original specialty.

Josephine Nibel began an indefinite engagement last evening at the Metropolitan Roof Garden, which is called *Old Heidelberg* in the Air. Miss Nibel will have a complete change of costume for every performance and will not have to "repeat" a dress oftener than once in two weeks.

The Danmora, three men and three women acrobats, from Germany, made their American bow on last Saturday night as an unprogrammed number on the New York Theatre roof. The management announced that their turn was so successful that the newcomers soon will be placed on the regular bill.

Newell and Nible will sail from New York July 17, en route for Johannesburg, South Africa, where they will open in August.

John Goss is in his sixth week with the Great Barter Minstrels, doing his specialty and principal end. He has signed for the Winter season in the same capacity.

Bryant's Famous Minstrels, under the direction of Englebreth and Melburn, will tour the Western States for an entire season, opening at Springfield, O., Sept. 10. There will be a solo band and orchestra and a singing quartette, with a host of comedians. Special scenery, costumes and lithographic work are being prepared for this outfit. The headquarters are in Chicago.

Mildred and Rosiere will be the feature of a strong vaudeville co. that will be sent on tour in September under the management of John W. Hickey. A new sensational illusion, entitled *The Flight of Prince Iria*, will be presented, together with many other novelties new to American audiences. The tour is already booked into February and will be confined to the leading high-priced theatres.

Owing to the success made by Anst Carver and her white stallion, "St. Augustine," and her horse and doves, at the Alhambra Theatre, Atlantic City, she has been booked one more week. Her act is one of the hits of the bill.

Williams and Stevens, late stars of The Hotshot Coon in Dixie, are now in vaudeville. They are just finished seven weeks over the Western circuit, with the Sipe circuit to follow. Their act, *A Partner Wanted*, has been well received.

George H. Gill, manager of Ingersoll's Luna Park, Washington, D. C., endeavored to resign recently in order to give his entire attention to his new act, but was induced to remain for the balance of the season, and has left his theatrical affairs to the care of his New York office. Luna Park has "caught on" in the Capital City and is said to be extensively patronized by Washington society.

Proctor's Theatre in Troy closed on Saturday evening for some necessary repairs and will reopen about the middle of August.

The New York letter in a recent issue of the London *"Music Hall"* contains a note to the effect that Colleen, of Colleen and Mack, will produce a new act next season in conjunction with Joseph St. George.

The new Summer theatre on the shore of Lake Quinsigamond, near Worcester, Mass., was opened on Saturday last. It is said to be one of the best in New England. The headliner is the Great LaFayette.

The Music Hall formerly located on the Strand, in London, England, has moved to a spacious office in the centre of the vaudeville business of London at 14 Leicester Street, Leicester Square West. American artists will find every facility offered for their convenience in the newspaper line in London.

## VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—At the Majestic this week: Harrow's London Fantomine co., Paul Spadoni, McWaters and Ryan, Charles Case, Kelley and Kent, Adair and Dally, Arthur and Burrell Barbareto, McCullough and co., Sam Barrington, Giddens and Reynolds, Ed Moon, Longworth Brothers, Tracy Allen, the Olympia, Mr. and Mrs. Sydney Drew, Avon Comedy Force, the Eldorado, Fuller, Rose and co., Le Martiney and Nelson, Mitchell and Lewis, the Golden Gate, et cetera.

—Riverview: Fall of the Golden Gate, et cetera. —White City: Colleen and Mack, et cetera. —Parka, concerts, ballroom amusements and comedians. —Hansel: Princess Corona and dancing girls. —Plantation Palace, concerts and comedians. —Clutter: Joseph Stinson and Joseph Delgado, Little Texas, Pio Mitchell, Florence Wood, Charles Weininger, Elmer the marmalade, concerts and comedians. —The Broadway Orchestra. —Folly: The Broccolier Maids.

—Tenderloin: Miss Trams, Nat Jerome and stock burlesque. —Items: Macknow's Circus opens 10 o'clock on South Side. —Elly's Band returns to the Coliseum week included Dixon Brothers, Martini and Maz, and Valrie, Begone, and Low Hawkins. The Herald Square Comedy Force were well received.

OTIE GOLDBURN. BOSTON, MASS.—With the Padoties Orchestra at Keith's this week the H. Cope Brothers and the Dainty Dally Maids from The Isle of Dreams, comic Boston Herald. —Clive the humor. The other features are the Light Abouss, Arthur Deegan with sketch, The Perfect Man; Ben Welch, Gerson and Childers, Harry Burroughs, and Curtis and Adams. —In the old of the Palace this week, to supplement the Summer stock co., are James Dixon and Charles Mackie, Ed and Nettie Mason, Whelan and West, and Stone's supplement their Minstrel Maids with the and Palmer, Nolan and Holmes, and James and Richard. —Olivette by a full opera co. is an innovation, and a pleasing one, at the Modified Boulevard this week. —For the open air features at Paradise Park and H. P. Blaney. —The vaudeville features at Baker Group, the Karaga, Westworth and Vesta, Ott's farce-comedy, passed on to Lexington Park this week. —Ferry Williams was on for a visit to Boston, to be brought about in the house before Labor Day. The rumor that he might dispose of his lease to the city. —Proctor's at Paradise Park had its full stock of troubles last week, and the two baby shows were



City, N. J., 9-14.  
 Connies Brothers—Forest Park, Kansas City, Mo., 9-14.  
 Coolmans, The—Maj., Chicago, 9-14.  
 Gordon and Hayes—Bijou, Marquette, Wis., 9-14.  
 Jordan and West—Proctor's, Newark, N. J., 9-14.  
 Lotbich, Mr. and Mrs.—Crystal, Denver, Col., 9-14.  
 Rapawin and Chance—Savoy, Atlantic City, N. J., 9-14.  
 Rogers, Five—Lincoln Park, Cleveland, 9-14.

Jaques Quartette—Riverside Park, Montreal, Can., 9-14.

erman and West-Proctor's, Newark, N. J., 9-14.  
otthob, Mr. and Mrs.,—Crystal, Denver, Col., 9-14.  
rapewin and Chance—Savoy, Atlantic City, N. J.,  
9-14.  
regorys, Five—Lincoln Park, Cleveland, 9-14.



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Sousa's Band, \$678.50; June 23d, Bertha Kalich, \$520.50; Nov. 21st, Isle of Bong Bong, \$630.50; The Gingerbread Man, \$610.50. We have the following holiday dates open at Owensboro: Nov. 29th, Thanksgiving Day; Dec. 25th, Christmas Day; Jan. 1st, New Year's Day; Lincoln's Birthday, Washington's Birthday, and St. Patrick's Day, also other choice open time.

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**Gardner, Sidney-Park.** Bayonne, N. J., 9-14.  
**Gray, Margaret-Lindenwald Park.** Hamilton, O., 8-14.  
**Gray's Marionettes-Hampton Beach Casino,** Mass., 9-14.  
**Hacker-Lester Trio-Woolworth's,** Lancaster, Pa., 9-14.  
**Haley and Hart-Park.** Utica, N. Y., 9-14.  
**Hall, Artie-Maj.** Chgo., 9-14.  
**Hamilton and Wiley-Bijou,** Duluth, Minn., 9-14.  
**Hanvey and Deane-Bijou,** Wichita, Kan., 9-14.  
**Hanson, City,** Chgo., 10-21.  
**Harcourt, Delray-Falcons,** London, Eng., 9-23.  
**Harcourt, Frank-Grand Peru,** Ind., 9-11, Grand Huntington, Ind., 12-14.  
**Harrington, D. J.-Avon Park,** Youngstown, O., 8-14.  
**Hart, Willie and Edith-Henderson's,** Coney Island, 9-14.  
**Hartford, David M.-Keith's,** Cleveland, June 25-14.  
**Harrison, Mingle-Henderson's,** Coney Island, 9-14.  
**Harris, George-Royal,** Henson, London, Eng., 9-14.  
**Falco, Glasgow, Scot.,** 16-21, Pavilion, New Castle, Eng., 28-Aug. 4.  
**Haythorne, Lola-Electric Park,** Balto., 9-14.  
**Hayward, Conroy and Hayward-Metropolitan,** Sans Souci, Chgo., 9-14.  
**Healy, The Pastor's,** N. Y., 9-14.  
**Helms, Billy-Southern Park,** Pittsburgh, 9-14.  
**Henry, Eleanor-Music Hall,** Brighton Beach, N. Y., 9-14.  
**Henry and Francis-Valley,** Syracuse, N. Y., 9-14.  
**Hess, The Sisters-Keith's Roof,** N. Y., June 12-14.  
**Herbert and Vance-Coney Park,** Clifton, 9-14.  
**HERMANN, ADELAIDE-Savoy,** Atlantic City, N. J., 9-14.  
**Herbert-Keith's,** Boston, 9-14.  
**Borchardt, Op.,** 9-14.  
**Hernandez, The-Wenona Beach,** Bay City, Mich., 9-14.  
**Hibbert and Warren-Wonderland,** Danville, Ill., 9-14.  
**Hickman Brothers-Keith's,** Phila., 9-14, Keith's, Boston, 16-21.  
**Hill, Will-Paragon Park,** Boston, 2-14.  
**Hilton, Fred-Owano Park,** Des Moines, Ia., 9-14.  
**Hodges, Harry-Stanton Park,** Steubenville, O., 9-14.  
**Holcomb and Curtis-Park,** Haverrhill, Mass., 9-14.  
**Manchester, N. H.,** 16-21.  
**Holland, Mildred-Shore's,** Buffalo, 9-14.  
**Holland, Zay-Park,** Bayonne, N. J., 9-14.  
**Holman, Harry-Spring Lake Park,** Trenton, N. J., 9-14, Park, Bridgeton, N. J., 16-21.  
**Howard, Charles-Grand,** Pittsburgh, 9-14.  
**Howard and Howard-Proctor's,** Albany, N. Y., 16-21.  
**Howard and Linder-Glen Haven Park,** Rochester, N. Y., 9-15.  
**Howard and North-Grand,** Pittsburgh, 9-14.  
**Howards, Dancing-Farm,** Toledo, 9-14.  
**Howards, The-Olympic,** Chgo., 9-14.  
**Hoyt, Frances-Lincoln Park,** New Bedford, Mass., 9-14.  
**Huegel Brothers-Grand,** Pittsburgh, 9-14.  
**Hughes, Mr. and Mrs. Gene-Grand,** Pittsburgh, 9-14.  
**Hyslop, Ed. and Bertha-Highland Park,** Winsted, Conn., 9-14.  
**Hyde and Heath-Cook's Park,** Evansville, Ind., 9-14, Chester, Clift., 15-21.  
**Iceland, Three-Highland Lake,** Winsted, Conn., 9-14.  
**Ingram and Ryan-Woodside Park,** Bay City, Mich., 9-14.  
**Ivy, Delma and Ivy-Orph.,** Lima, O., 9-14.  
**Jackson and Hoos-Norumbega Park,** Boston, 9-14.  
**Jacobs and Sardi-Park,** Columbus, O., 9-14.  
**Jacobson, Scottie-Metropolis Roof,** N. Y., 9-14.  
**Jennings and Renfrew-Lake Michigan Park,** Muskegon, Mich., 9-14.  
**Jewell's Manikins-White City,** Chgo., indefinite.  
**Johnson, Billy-Athletic Park,** Buffalo, N. Y., 9-14.  
**Johnson, Carroll-Savoy,** Atlantic City, N. J., 9-14.  
**JOLLYS, MUSICAL-Albania,** London, Eng., 2-Sept. 8.  
**Johnson, Sabel-Proctor's 23d St.,** 9-14.  
**Johnson and Wells-Budapest,** Budapest, Hun., June 4-July 14.  
**John and Wild-Spring Lake Park,** Trenton, N. J., 9-14.  
**Island Park,** Easton, Pa., 16-21.  
**Jones and Hite-Music Hall,** Brighton Beach, 9-14.  
**Jones and Raymond-Crystal,** Omaha, Neb., 9-14.  
**Jones and Sutton-Elldridge Park,** Elmira, N. Y., 9-14.  
**Joseph, Harry-Harvard Park,** Hartford, Conn., indefinite.  
**Jozevich Trio-Proctor's,** Newark, N. J., 9-14.  
**Karbunauz Japs-Eden Musee,** N. Y., indefinite.  
**Karnatz-Music Hall,** Brighton Beach, 8-14.  
**Karne-Maj.,** Chgo., 9-14.  
**Karsenty-Horseshoe Park,** Boston, 9-14.  
**Keffe, Kena-Canton,** O., 15-21.  
**Kelly and Kent-Maj.,** Chgo., 9-14.  
**Kenton, Dorothy-Lakeside Park,** Canton, O., 8-14.  
**Kenyon and De Camara-Athletic Park,** Buffalo, 9-14.  
**Keyser, The J. R. Bates-Sheridan,** Liverpool, O., 8-14.  
**Avon Park,** Youngstown, O., 15-21.  
**Khrvus and Cole-Robinson Park,** Ft. Wayne, Ind., 2-14.  
**Kirbyman, Jas. A.-Proctor's 23d St.,** 9-14.  
**Kinkley and Lewis-Proctor's,** Newark, N. J., 9-14.  
**Kittabannal Troupe-Electric Park,** Balto., 9-14.  
**Klobat, Paul-Highland Park,** St. Louis, 15-21.  
**Klein and Clifton-Keith's,** N. Y., 9-14, Park, Quebec, Can., 16-21.  
**Knutson Brothers-Four-Calumet Park,** Pittsburgh, 9-14.  
**Kohler and Marlow-Seas Breeze Pavilion,** Ithaca, N. Y., 2-14.  
**Koppe and Koppe-Steeplechase,** Bridgeport, Conn., 9-14.  
**Kurtis and Dunn-Grand,** Pittsburgh, 9-14.  
**La Adella-Britannia Park,** Ottawa, Ont., 9-14.  
**La Clear and Bowen-Wonderland Park,** Revere Beach, Boston-indefinite.  
**La Mare Bros.-Metropolis Roof,** N. Y., 9-14.  
**La Shell Bros.-Cape Fear,** St. Louis, 9-14.  
**La Vine and Leonard-Fontaine Ferry,** Louisville, 8-14.  
**La Rue, Pearl-Governator's,** Atlantic City, N. J., 9-14.  
**La Vine, Ed.-Oak Summit Park,** Evansville, Ind., 9-14.  
**Labele, William-Woolworth's,** Lancaster, Pa., 9-14.  
**Lancaster, Tom-Berkshire Park,** Pittsfield, Mass., 9-14.  
**Lando and Blake-Pastor's,** N. Y., 9-14.  
**Lesard Brothers-Keith's,** N. Y., 9-14.  
**Letina-Metropolis Roof,** N. Y., 9-14.  
**Letona, Frank and Jen-Douglas,** Isle of Man, Eng., 9-14.  
**Lewis Sisters-Rocky Point,** Prov., 9-14.  
**Lawrence, Al-Olestanty Park,** Columbus, O., 9-14.  
**Lawson, Chinese-Wonderland Park,** Danville, Ill., 9-14.  
**Le Barré-Empire,** Oklahoma, Okla., 9-14.  
**Le Brua Grand Avon Trio-Forrest Park,** St. Louis, 15-21.  
**Le Clair and Hart-Glen Haven Park,** Rochester, N. Y., 9-15.  
**Leclair, John-Sommer Park,** Montreal, 9-14.  
**Le Compt, W. S.-Forest Park,** Kansas City, Mo., 9-14.  
**Le Dent-Keith's,** Phila., 9-14, Grand, Pittsburgh, 16-21.  
**Le Hunt-Scheffer's Garden,** S. Columbus, O., 9-14.  
**Le Martini and Martini-Adams,** Chicago, 9-14.  
**Le Roy Lillian-Valley,** Syracuse, N. Y., 9-14.  
**Le Roy and La Vanlon-Proctor's,** Albany, N. Y., 16-21.  
**Leonard, Gus-Cook's,** Evansville, Ind., 9-14.  
**Leonard and Drake-Oscar Point,** Sandusky, O., 9-14.  
**Leonard, Al and George-Union,** N. Y., 9-14.  
**Long and Woodford-Proctor's,** Newark, N. J., 9-14.  
**Lester, Florence-Henderson's,** Coney Island, 9-14.  
**Lewis, Georgia C.-Olympic,** Chgo., 9-14.  
**Lewis and Hay-Crystal,** Toledo, 9-14.  
**Lewis's Musical Palace,** Chgo., 9-14.  
**Lombard, Frenno-Woodside Park,** Phila., Pa.-indefinite.  
**Langworth Brothers-Maj.,** Chgo., 9-14.  
**Letette, H. M.-Steel Pier,** Atlantic City, N. J., June 9-14.  
**Loris Trio-Rocky Point,** Prov., R. I., 9-14.  
**Louis, Mme.-Luna Park,** Coney Island-indefinite.  
**Luce and Luce-Crystal,** Trinidad, Col., 9-14.  
**Mack, Myrie-Springbrook Casino,** S. Bend, Ind., 9-14.  
**McCallahan, Carl-Maj.,** Chgo., 9-14.  
**McCune and Grant-Mansion Park,** St. Louis, 8-14.  
**McDowell, John and Alice-Park,** Detroit, Mich., 9-14.  
**McIntosh-Lagoon,** Clift., 9-14.  
**McIntosh, Proctor's,** Albany, N. Y., 9-14.  
**McWatters and Tyson-Maj.,** Chgo., 9-14.  
**Macart's Dogs and Monkeys-Chutes,** Frisco, Cal., 2-14.  
**Meachow-Hammerstein's Roof,** N. Y., June 25-14.  
**Mack, Eddie-Henderson's,** Coney Island, 9-14, Proctor's, Albany, N. Y., 16-21.  
**Mack, John and Carrie-Collins' Garden,** Columbus, O., 9-14.  
**Mack and Doug-Olympic,** Chgo., 9-14.  
**Magnani Family-Ocean View,** Muskegon-indefinite.  
**Majestic Trio-Frisco,** Cal., 2-14.  
**Marco Twine-Lakeside Park,** Canton, O., 9-14.  
**Mardo Trio-Ingersoll Park,** Des Moines, Ia., 9-14.  
**Mario and May-Grassy Park,** Balto., 9-14.  
**Marguerite, Three-Proctor's 23d St.,** 9-14.  
**Marquise, Grace-Proctor's 125th St.,** 9-14.  
**Marvelous, Four-White City,** Milwaukee, 9-14.  
**Matinee Maids-Morrison's,** Rockaway, 9-14.  
**Mathews Duo-Glen Haven Park,** Rochester, N. Y., 9-14.  
**Meier and Moss-South Africa,** April 1-Aug. 15.  
**Melanit Trio-Henderson's,** Coney Island, 9-14.  
**Meinotte-La Nole Trio-Keith's,** Phila., 9-14.  
**Melton, Four-Trio-Theatre Roof,** 2-14.  
**Mettler, Lew-Tivoli,** Cape Town, South Africa-indefinite.  
**Middleton, Gladys-Cripple Creek,** Col.-indefinite.  
**Millard Brothers-Park,** Hamilton, O., 9-14.  
**Miller and Gray-Central Park,** Balto., 9-14.  
**Millership Sisters-Grand,** Pittsburgh, 9-14.  
**Millio Brothers-Grand,** Sacramento, Cal., 9-14.  
**Mills and Morris-Casino,** Norfolk,

(Continued on page 15)



## GERALD GRIFFIN'S IMPRESSIONS.

St. AMERICA, MidOcean, June 10.

DEAR MIRROR.—I have been asked more than a hundred times, "How do they feed you in the second cabin?" As I have never written on that subject before, I send you herewith a day's bill of fare on board this ship. This must not



be taken as a sample, for without wishing to advertise any line of steamers, this is positively the worst I have ever been on. Six years ago I had occasion to go to Naples on the same line; I thought then it was the limit, but this is the worst of all.

**Breakfast:** Omelet, pancake with marmalade, eggs with bacon (salt pork, dyed brown), boiled eggs, kipper, calves' liver, boiled, fried or baked potatoes. To order: Different kinds of cold meats, bread, butter, coffee, tea.

**Dinner:** Clam chowder, boiled salmon, sauce Hollandaise; roast pork, red cabbage, potatoes, stewed plums, summery, red wine sauce; fruit (apples).

**Supper:** Fried sausage, mashed potatoes, fried head of veal, sauce remoulade. To order (all cold dishes): Potato salad, Italian salad, rolled herring, Russian sardines, smoked ox tongues, Westphalian ham, sausages, Swiss cheese, bread and butter, tea.

And there you are! Looks pretty good, eh? Well, just look at it again, and you'll find with about one exception you can get all this stuff at any Dutch beer saloon on the Bowery. I have been on English-speaking ships where the steerage bill of fare was fifty per cent. better. Did you notice the "headliner" for dinner? Pork—just fancy! pork, the second day out! Ugh! I would give half a dollar for a cap of Dennett's coffee just now, and yet all around me people seem to like it; so what's the use? All I can say is, if you are going abroad and your income is no larger than mine, go on an English-speaking line; the food is one hundred per cent. better and fare five per cent. cheaper. There is one person who seems (?) to like it—the Consul to Sweden and Norway; but then consuls to such ports are immune.

They have a very good band on this ship; they all double as bedroom stewards. The steamship company used to practice a very sharp trick some time ago. It is a custom to pass a paper around the different tables for the passengers to subscribe as much as they feel like for the musicians, and frequently as much as three or four hundred dollars would be raised. The company used to take the money and pay them their wages with their own tips. I understand that now the musicians get a regular salary, but the subscription paper is in evidence just the same. But oh, what a difference! It now hangs in the smoke-room and is before me as I write. I have just counted up 22 marks (\$5.50), and I am not one of the donors.

I lost \$2 to-day. I bet a fellow that nine out of ten people in the second cabin on this trip didn't know what the bill of fare meant, or had never seen one. I lost. Three of them guessed right, the other seven said it was a souvenir postal card.

In all the years I have traveled abroad it has been my luck to have a minister or Catholic priest for a companion either at the table or in the stateroom, but this year my luck has changed: it's a rabbi, a Russian rabbi with bronchial catarrh. How's that for a combination, eh? Talk about your Keith-Proctor combine! Orrin Johnson and Leo Teller are in the first cabin. I invited them back to see the assortment. Teller declined, but Johnson was game. At dinner to-day, which was the last on board, it was a rare treat to see the people tying up their bills of fare with nice pink and blue ribbons.

HAMBURG, June 16.

Well, I am here; so is the Kaiser—Hoch! Have not met him yet—hardly think I will, as I start for Berlin in the morning. Somebody's got to be at the capital, and Willie wants to stay over and see the German Derby, which takes place to-morrow. It certainly is funny how I do butt into royalty, but it's costly. Here's a new one I had handed to me this A.M.: when my bill was presented I found they had charged me six marks (\$1.50) for lodging. Mind you, the regular rate was from two and a half to three marks. I kicked like a mad bull; finally I said, "You are a robber! Why do you charge me more than your regular rate?" He answered, "The Kaiser is here."

Here's another I have just had given me while writing this letter (I am in Reichenhall, Bad). The porter came in, handed me what is called a "Bader Tax" for fifteen marks. Fancy having to pay \$3.75 just to stay in town. My friend Charlie Young, of Clementine fame (Mt. Clemens), would do well here. If they cure me it's well worth the money. It certainly is a beautiful place; after the bath in the morning (7 A.M.) I lie down on a couch and from my balcony window watch the snow sliding down the mountains, which are apparently about half a mile distant. I guess that will be about all this time. I almost forgot to mention that I am living next to a church, and during the day the bell strikes every fifteen minutes—and then, the echo!

Yours as ever,

GERALD GRIFFIN.

## MUSIC PUBLISHERS.

THAT  
BIG  
SONG  
HIT

"Can't You See  
I'm Lonely"

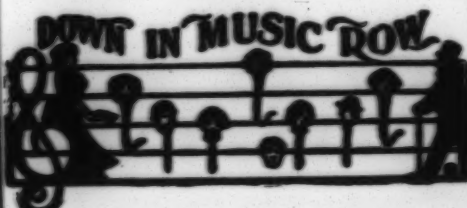
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Winona Winter, the well-known vaudeville star of two continents, has signed with The Little Cherub company and will have a splendid part. Miss Winter will introduce her well-known specialty, featuring a song published by the New York Music Publishing House, entitled "Take a Trip to Merryland." This is Miss Winter's first experience in production, having been a vaudeville artist since a mere child.

A new waltz song, "Thinking of the Happy Days Gone By," by Laura Lorraine, is published by Garland Garden, Rooms 3 and 4, 1451 Broadway, New York, where regular piano copies can be secured.

Driziane and Morse's new song, "Keep on the Sunny Side," is a prime favorite with "h.s.-lifers."

Francis, Day and Hunter are working night and day to keep up with the orders for "Waiting at the Church."

Sylvester, Jones and Pringle have just made their act a quartette by taking as a partner Frank Morelle. The act is booked to stay at the New York Roof for the season. They are featuring the big rustic ballad, "Since Nellie Went Away," which is published by the New York Music Publishing House.

"Can't You See I'm Lonely" and "Good-bye, Glory," are winning much favor at the hands of the public. Both songs are published by "Music Master" Feist.

All the Remick publications are meeting with the success the publishers hoped for. "Cheyenne," "Why Don't You Try?" "Alice, Where Art Thou Going?" and "When the Mocking Birds Are Singing in the Wildwood" are the leaders.

Joseph W. Stern and Company are busy on a number of new songs which they will shortly publish, which should be of interest to performers in need of new material.

## GOSSIP.

The Hypocrites, Henry Arthur Jones' latest play, will be produced at the Hudson Theatre in September. Among those engaged for the comedy are J. H. Barnes, Arthur Lewis, H. Glendinning, and Jessie Millward.

Louis James has announced the following cast for his revival of The Merry Wives of Windsor: Aphie James for Mrs. Ford; Charlotte Lambert, Mrs. Page; Norman Hackett, Mr. Ford; J. Arthur Young, Mr. Page; William Chrystie Miller, Shallow; Lillian Lancaster, Anne Page; Herbert D. Brown, Master Slender.

Nella Webb entered the cast of His Honor the Mayor at the New York Theatre on July 2, playing the part of the milliner and singing two songs.

Al. Levering, a well-known traveling manager, is retiring from the theatrical business, to be associated with Charles E. Rector, of Rector's, Chicago. He is to be acting president and part owner of the business.

Hortense Nielsen is spending the Summer in Italy. She will return to America in September to open her season at Boston on Oct. 1.

Adele Block and her mother arrived in New York on the America on June 30, after three months in Europe.

Sybil Thorne and Pauline Neff, of The Social Whirl chorus, took twenty-four poor children to Coney Island last week, and found the result of the experiment so agreeable that they have decided to repeat it frequently during the Summer.

The Gilda Sisters and Rosella Rhoads, Lella Rhoads, and Rena Cumly, of The Governor's Son company, gave a Fourth of July "spread" in their dressing-room at the Aerial Garden Wednesday night.

Rehearsals of The Ham Tree began last week in New York. The play opens its season at Atlantic City on July 23.

Frank B. Hatch, who has been general stage-manager for William A. Brady for several years, has been engaged in the same capacity by the Shuberts for non-musical productions. Mr. Hatch has assisted in the production of most of Mr. Brady's scenic successes.

Mabel Barrison has gone back to Chicago to

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the Church

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Etc., Etc., Etc., Etc., Etc.

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ISLEPRISCILLA  
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Two-step by composer of  
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Greatest Love Song of  
the Century. Sung to  
"Sugarcane Tree."MILO  
Novelty Song Success of  
"Roses in the Wind"Golden Autumn Time  
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vice," "Harvest  
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take part in The Land of Nod, which Kohl and Castle are to revive for a brief season at the Chicago Opera House.

The Tourists, now in its sixth week at the Majestic Theatre, Boston, will have its first New York presentation at the Majestic Theatre on Labor Day.

It is definitely announced that Florence Roberts will be seen in Glendale next season. Miss Roberts gave the first English production of the D'Annunzio play in San Francisco in 1904, while Duse is the only other actress who has ever played it in this country.

Billy Hallman will leave the Albany baseball team on July 15 to begin rehearsals for The Volunteer Organist on the following day.

Our New Minister opens its season at Warren, Pa., on Aug. 18.

It is probable that one of Edward A. Braden's The Gingerbread Man companies will go to London for an engagement, beginning the latter part of December next.

Little Jack Horner is the title of a musical extravaganza to be produced next season by Melville B. Raymond, Master Gabriel, George All, "Silvers" Oakley, Rice and Prevost, and Billy Clifford are included in the cast.

The title of The Man and the Angel, the new society comedy by Stanley Darg that Edward A. Braden is to produce for the first time on any stage in Rochester, N. Y., on Aug. 31, was taken from, and the play largely suggested by, the lines from Tennyson's poem, "Sea Dreams." The play is in a prologue and four acts, and the scenes are laid in and around London.

The part of Esther Strong, the minister's pretty sister in Joseph Conyer's production of Our New Minister, will be played next season by Edith Millward, who last season played the Fairy Queen and also alternated with Maude Lillian Berri in the part of the Prince in Humpty Dumpty.

Thomas W. Ryley has secured the American rights to The Belle of Mayfair, and will produce the musical play in this country next season.

Mr. and Mrs. Jack Andrews (Fannie Abbott) and their niece, Baby May Frances Abbott, are visiting their home in St. Louis. They have been re-engaged for Custer's Last Fight, opening about the middle of August.

Gus Hill is going to send McFadden's Flats to Australia next season, after the American tour closes in March. The company will stop for two weeks at Honolulu on the way and will then proceed to Sydney, where the twenty weeks' tour on Harry Richards' circuit will be inaugurated. Wait M. Leslie will pilot the company on its entire journey.

The Triumph of Betty Tremayne and Hall's comedy, which has just closed a successful season of thirty-seven weeks, will be under the direction of Irving L. Hall, one of its authors, next season. Nellie Callahan, who will be remembered as Madge, in Old Kentucky, two seasons ago, has been engaged to take the character of Betty. E. D. Shaw will attend to the business management and go in advance of the company.

## AMATEUR NOTES.

The pupils of St. Mary's parochial school of Franklin, N. H., presented a musical drama at the Opera House, June 27. The graduation exercises were also held there on the same evening.

## MUSIC PUBLISHERS.

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Why Don't You Try?

Alice, Where Art Thou Going?

AND

When the Mocking Birds are  
Singing in the Wildwood

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New York Chicago Detroit

and the house was crowded to the doors. The musical piece was called in the Valley of the Mohawk. Those taking part were chosen because of their special aptitude for elocution and singing. The entertainment was of a high order and reflected great credit on the teachers and the pupils.

A very successful amateur circus was held June 27 at Attleboro, Mass., in aid of the local library fund. There was a parade headed by a platoon of mounted police, led by Chief John N. Nerney; next in line was the Attleboro band of thirty men, followed by carriages containing the men and women under whose auspices the Country Circus was given. There were floats containing girls of the high school, a float with pupils of the Sanford school, a tally-ho and automobiles. The parade moved to Toluquaga Park, which was turned over to the women for the circus purposes, and the tents there were crowded afternoon and night. Much of the success was due to the tireless efforts of Mrs. Peter Nerney, Mrs. Louis J. Lamb and Charles E. Wilbur. The circus continued until Saturday night, when a farce, The Man from Texas, was given by Clem Jeffers, Dr. and Mrs. Robinson and Mrs. Carl Christensen. Musical selections were also rendered by a local choral society.

## ARENA.

HANNIBAL, MO.—John Robinson's Circus drew two large audiences June 26.

WINONA, MINN.—Hale's Fire Fighters June 26 to crowd business; show very ordinary. Forepaugh and Sells Brothers 4.

EAU CLAIRE, WIS.—Hale's Fire Fighters June 27: fair business; disappointed. Hagenbeck's 26: two full tents; highly satisfied.

EAST ST. LOUIS, ILL.—The Wallace Shows gave two good performances 2.

DOVER, N. H.—Cummins' Wild West 3: fair business and performance.

COLORADO JUNCTION, COL.—Sells-Floto Circus June 27 gave two performances to good business.

BATH, ME.—Cummins' Wild West June 26 pleased two fair sized audiences.

ADRIAN, MICH.—Sells-Floto Brothers' Dog and Pony Show 3 to small business for both performances; rain.

JAMESTOWN, N. D.—Gottmar Brothers' Circus June 30 to crowded tents; performances good.

FARIBAUT, MINN.—Gentry's Dog and Pony Show 2: good show; good business in spite of heavy rain storm.

FALL RIVER, MASS.—Barnum and Bailey Circus, matinee and night, 26: fair performance. Isabella Butler scored a big hit with the "City of Death" act and received an ovation at each performance. The Florence Troupe, Beller Brothers, Delle Julian, Carrie Rooney, and Ray Thompson scored hits. Attendance good. Washburne and D'Aima's Circus 5-7. Walter L. Main's 11.

ROCKFORD, ILL.—Ringling Brothers' Circus pleased full capacity afternoon and evening June 30. Mundy Carnival co. 25-30 to good business.

WATERLOO, IA.—Wallace's Circus June 15 pleased good business. Forepaugh-Sells Circus 28.

ST. JOHN, N. B., CAN.—Barnum and Bailey's advance car No. 1 was in town June 21, and left 22 for Moncton and Nova Scotia points. Leslie Murray and a staff of twenty-four are in charge. The show comes here 29, and proceeds to Moncton, Halifax, New Glasgow, Chatham, Fredericton and Woodstock. No. 2 car is due here 5.

## NOTE.

"Oom Paul," a performing bear owned by Colonel Percy J. Mundy, of Lons Park, died Saturday morning as the result of wounds received in a fight on Friday with a lion named "Bully." The bear was operated on Friday night, but succumbed before morning.



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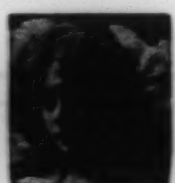
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